

REVIEWS Musicman, Engl, Orange Jim Root, Hughes & Kettner, Yamaha, TC, Peavey, Digitech, Morley & Pedalsnake

ISSUE 9



Interactive

Guitar

EXCLUSIVE

Guthrie Govan demos
the new Vigier fretless!

INTERVIEWS

Reb Beach &
David Grissom

WIN!



WIN a Musicman Steve Morse Y2D
guitar + TC Flashback pedal!

STEVE MORSE SPECIAL!

VIDEO INTERVIEW + CAREER OVERVIEW + STYLE ANALYSIS + MORSE GEAR REVIEWS



RANDY RHOADS TRIBUTE + UNPUBLISHED
INTERVIEW + CAREER OVERVIEW

ACOUSTICS Paul Brett 6 & 12s, Faith + Tanglewood **BASS** Doug Wimbish + Ernie Ball Cobalt, Ampeg, Breedlove & 3Leaf

The '59/CUSTOM HYBRID®

Vintage Warmth.
CLEAR HIGHS

MODERN EDGE.
SUPERB DYNAMICS



The '59/Custom Hybrid combines the lush vintage warmth of the '59 model with the hotter crunch of our Custom series humbuckers. Expect crisp, clear highs, ample lows and aggressive midrange growl in humbucking mode.

**Seymour
Duncan**



ONE GUITARIST DEFINES VINTAGE TONE.
ONE SPEAKER DELIVERS IT.



"I'm excited that for the first time in many years there's a new speaker that I love the sound of."

— ERIC JOHNSON

INTRODUCING THE EMINENCE EJ1250.

50 watts of vintage alnico tone for the purist in you. Designed from the past with the future in mind. And made by hand right here in the USA.


EMINENCE®
The Art and Science of Sound

You **Tube**

Watch the demo at
<http://bit.ly/xmUbxC>



www.EMINENCE.com

Guitar

the first fully interactive magazine
for guitarists the world over

Guitar

Interactive

Welcome to iGuitar 9

It's free - it's
interactive - it's
packed with
interviews,
lessons, reviews
and features and
now iGuitar has
its very own bass
section too!

Gary

Gary Cooper - Editor

iGuitar
Interactive Magazine

GET IN TOUCH

Editor -

Gary Cooper
gary@iguitarmag.com

Technique Editor -

Jamie Humphries

Contributors -

Levi Clay, Jamie Humphries, Stuart Bull

Review team -

Michael Casswell, Rick Graham, Jamie
Humphries, Tim Slater, Tom Quayle,
Dan Veall, Danny Gill, Lee Hodgson

Columns -

Michael Angelo Batio, Stuart Bull,
Michael Casswell, Rick Graham, Jamie
Humphries, Maneli Jamal, Andy James,
Tom Quayle, Giorgio Serici, John Stix

Video Editors -

James Masterton & Dave Kidd

Sound Engineering -

Martin Hayles & Gwyn Mathias

Cameras -

Rich Jones & Mike Thorpe

Advertising Manager -

Helen Bavester
helen@iguitarmag.com

USA Media and Sales -

Lisa Spiteri
LisaSpiteri@iguitarmag.com

Design and layout -

Simon Gibbs
simon@iguitarmag.com

Head of website design and production -

Sam Marks
sam@iguitarmag.com

Animation -

Brad Verlander
brad@iguitarmag.com

Publishers -

Road Rock Music
International Ltd

Publishing Directors -

Kim Waller and Stuart Bull

Contact -

Sales and Information line:
+ 44 (0)1708 757 337

Fax Line: +44 (0)1708 757 528

Twitter -

@iGuitarMag

Facebook -

www.facebook.com/
GuitarInteractiveMagazine

Address:

Unit A, Chesham Close,
Romford, Essex, RM7 7PJ, UK

(c) Copyright 2012 Road Rock Music International Ltd. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners. The views expressed in Guitar Interactive are those of the contributors and not necessarily those of the Editor or Publisher.



Simple navigation!

These left and right arrows feature in the top hand corner of every page. Click to turn to additional content



Hungry for more content?

This icon provides a direct link to the iGuitar Website



Want to share this magazine online?

One click allows you to post links with social networks such as Facebook, Twitter and many more!



Looking to send this magazine directly to a friend?

It's simple! Click this icon and email a specified address now!



Want to have your say!?

Well you can! With one click, let us know your thoughts!



Want to subscribe? Look no further!

Just click, fill in details and you're just about done!

plus:

Simple one-click zooming anywhere on the page Full screen video capability

Contents

INTERVIEWS

008_Steve Morse - One of the greatest stylists in Rock guitar, from the Dixie Dregs to Kansas and Deep Purple, Steve Morse tells all to Jamie Humphries + Levi Clay gives us a career overview.

016_Reb Beach - One half of the guitar powerhouse in Whitesnake, Reb Beach spoke to Tom Quayle at Manchester's new Tone World store. Levi Clay offers a player profile..

036_David Grissom - Stuart Bull interviews the classy guitarist who has inspired one of PRS's most desirable models. Gary Cooper considers Grissom's impressive career..

TECH SESSIONS

042_Steve Morse Special - Jamie Humphries shows you how to nail some of the techniques and sounds that have made Steve Morse a legendary guitarist..

FEATURES

022_Past Master Special - Randy Rhoads. It's 30 years since the death of one of the most revered players in Rock. John Stix interviewed Randy in 1981 and we bring you part one of his long lost interview + Levi Clay considers Randy's guitar heritage.

054_Video Gems - Dimebag Darrell on Def Leppard, as told to John Stix

COMPETITION PAGE

052_WIN a fabulous Musicman Steve Morse Y2D guitar + TC Electronic Flashback pedal in our best ever free-entry competition!

IG7 COMPETITION WINNERS

056_In iGuitar 7 we gave you the chance to win a year's supply of Ernie Ball strings + guitar goodies. Did you win? Here's where you find out!

COLUMNS

058_Michael Angelo Batio - MAB concludes his exclusive iGuitar series

062_Jamie Humphries – The Rhythm Method pt. 9.

068_Rick Graham - extending your chord vocabulary

072_Tom Quayle - Using Modes to Expand our Chord Voicings - pt. 4

076_Michael Casswell - Pro Concepts: how to be a Pro guitarist Part 9 - The Feel Factor.

080_Andy James - How to Play Fast pt. 3

084_Stuart Bull - Hybrid picking continued

FEATURED DOWNLOADS

088_All the TAB for the features and lessons in this issue plus the essential DVD list to advance your playing

REVIEWS - GUITARS, AMPS & FX

096_Orange - Jim Root Signature #4 valve/tube head and cab

102_Musicman - Steve Morse Y2D guitar

108_World exclusive! Guthrie Govan demonstrates the latest Vigier fretless!

112_Digitech - iStomp FX pedal

116_Peavey - Delta Blues 15 combo

122_Morley Steve Vai 2 and Classic Wahs

128_TC Electronic - PolyTune Mini pedal

132_TC Electronics - Flashback pedal with Steve Morse TonePrint

136_Engl - Powerball valve/tube head

142_Yamaha – Pacifica 311 and 611 solid bodies

150_PedalSnake FX cable system

154_Hughes and Kettner 18 Watt Tubemeister

THE BASSMENT:

THE BASSMENT INTERVIEW

160_Dan Veall meets the bass legend Doug Wimbish

THE BASSMENT REVIEWS

166_3Leaf GR2 envelope generator FX

170_Ernie Ball Cobalt bass strings

174_Ampeg Portaflex PF350 head & 115HE cab

180_Breedlove BJ350 CM4 Solo Fretless and BJ350 Sme4 Studio Fretted electro-acoustics

THE QUIET ROOM REVIEWS

186_Vintage Paul Brett six and 12 string electro-acoustics

192_Faith Venus FVGH-HEX Concert cutaway electro-acoustic

196_Tanglewood Sundance TW45 W OP E electro-acoustic

THE QUIET ROOM TECHNIQUE

200_Giorgio Serci - beginning fingerstyle guitar - our great series continues

206_Maneli Jamal - mastering percussive acoustic

Steve Morse

Accompanying **Jamie Humphries'** Steve Morse live interview and style analysis, **Levi Clay** pays tribute to one of the most influential and respected guitarists in Rock history.

Steve Morse is a phenomenon. There really are few guitarists out there who have such illustrious careers and who command the respect of the guitar playing community as he does. From the Dixie Dregs to Deep Purple, via Kansas and the Steve Morse Band, Morse has been setting the guitar world alight since 1970 and been a source of inspiration to technical wizards like John Petrucci and Shawn Lane. So the question is: just what made the man the legend he is today?

[...>]

©Photography by Kim Waller

Morse was born in Ohio, July 28th, 1954 and spent most of his childhood in Ypsilanti, Michigan before ending up in Augusta, Georgia, where things really started to happen for him. This time was tumultuous to say the least, and there are many stories Steve tells about how he spent most of his time trying to avoid cutting his hair (one such story even tells how he starting wearing a wig with his ponytail under and then his battle with the school when they decided to bring in a “no wig” dress code!). It was during his time here that the nucleus of the Dixie Dregs was formed, under the name of “Dixie Grit”. This group was going well, but (as Steve tells) the issue of his long hair got so great that he ended up leaving school for good.

This doesn't mean that Steve wasn't a bright kid: in fact he actually managed to get into the University of Miami without his high school diploma. Here he was enrolled as a Jazz guitar major, much to Steve's displeasure but as with every element of Steve's life, there is a long and very amusing story to go with it. The abridged version is that he ended up being 'that guy in Jazz guitar school with a solid body electric guitar who bent notes and played vibrato', so his time in Miami wasn't easy either. On the other hand, it is a testament to a good musical education as it was here that Steve was really drilled in theory, application and learning to read, in Steve's own words, “Well, the second year I spent back in Augusta, you know, like a vacation. I said ‘Listen, man, it's incredible! Look at all this.’ and I started turning

During this point Steve was the only guitarist in the band, so he needed a guitar that could cover all of his tonal bases.

everybody on. Everything was looking up because I could suddenly write more things and do more. It was a whole different world. I was suddenly learning everything.”

The Dregs really need to be heard to be believed, just a quick blast of Refried Funky Chicken, Free Fall or Take it off the Top (which some of our readers may remember from The Friday Rockshow!) and you hear everything from the Allman Brothers Southern Rock to Mahavishnu Orchestra Jazz rock guitar and violin solos. You're basically listening to the Petrucci of the '70s, with complex alternate picking, intervallic patterns and the “fill in the gaps” chromatic approach, it's terrifying stuff! I would really advise you go and pick up the albums Free Fall and Night of the Living Dregs as soon as possible.

During this point Steve was the only guitarist in the band, so he needed a guitar that could cover all of his tonal bases. He was using his very own DIY Telecaster/Strat hybrid that makes Van Halen's 'Frankenstein' look like it belonged in the Sistine Chapel. It contained a humbucker in the neck, a Fender humbucker in the bridge, the original Tele bridge pickup moved to the middle, and the original neck pickup was sandwiched in next to the bridge pickup. As if that wasn't enough, Steve had a Bob Easton install his “360 slavedriver” next to the bridge (which he had replaced with a tune-o-matic of course!) for all of his synth sounds. This is

an extremely complicated wiring setup, but it became a trademark and has been adopted by Music Man Guitars on the Steve Morse Signature model which comes with four pickups, a three way switch and two toggle switches giving you.... well... I've already lost count of the possible options!

In '84 Steve formed the Steve Morse band, a trio devoted to playing Steve's Southern-tinged instrumental rock and classical influences. This project did really well and took Morse to the next level, even landing the main support slot for Rush. It was around this time that Steve began releasing instructional videos with REH which were a great blend of band performance, and instructional material. These have since been re-released on DVD under the name, The Definitive Steve Morse and are essential viewing if you want to dig into Steve's style a little more. It was here that I was first introduced to Steve's incredible pedal setup, which differs greatly from most players boards in that he doesn't have stomp boxes that are turned on and off, instead everything is always on and blended in and out with its own expression pedal. Steve is still using this idea, but in a more stripped down form, as there are now just three expression pedals, short delay, long delay and octave divider. These are all run into the Engl Steve Morse Signature E656 which is paired onstage with an Engl Powerball (reviewed in this issue).



Steve Morse Interview Part 1

[...>]

As a guitar player, there are so many facets to Steve's playing that we could easily fill a book on the subject



©Photography by Kim Waller

The first record for the Steve Morse Band ('84s The Introduction) is an essential purchase for the newcomer as it has great little rock numbers like Cruise Missile, anthemic tunes like The Introduction and real foot tappers like On the Pipe. It's easy to think of Steve as 'just' a lead guitarist, but at this point in his career you should really be able to see just how great a rhythm machine he is, too. This record is just full of great examples of triadic rhythm parts. Since that time the group has released 10 albums and one compilation - High Tension Wires is my personal pick.

As a guitar player, there are so many facets to Steve's playing that we could easily fill a book on the subject, but without a doubt it's his alternate picking technique that

draws the most attention. Just take a look at Well Dressed Guitar, which is a stream of 16th notes at 145bpm, outlining a series of string skipped triads (Dm, A/C#, Dm, C/E, F, C/E, F, D/F# and so on). Another great example of this rapid picking technique is on the tune Tumeni Notes. There really are no words to describe this as Steve rips through triplets at 185bpm and mixes up the accents to go between 3s and 4s (that 4 against 3 polyrhythm is pretty hard at this speed!). My hat comes off to anyone who can get this tune down. If you do decide to make a go of it, take Steve's own advice: "The best way to build up speed is to start slowly and exactly. Find a tempo where you can play the notes precisely and gradually increase the speed from there."



[...>]

In '86 Steve was hired as the guitarist for the classic American prog rock group Kansas and although the two albums released here in the UK never quite reach the heights of Leftoverture, Power does have some incredible playing. The opener Silhouettes In Disguise is a perfect example with some blisteringly fast picking in the riff and a solo packed with the perfect mix of singable melodies and fret-melting chromatic runs.

Obviously most players will know Morse for his work in Deep Purple, whom he joined in 1994, and that relationship is still going strong. It's crazy when you see it written in front of you, but Morse has now had a longer tenure with the band than the iconic Richie Blackmore. In that time the band has released four studio albums and nine live albums. True, none of them had the same commercial success of the "classic" line up, but Purple continues to tour the world and play to packed venues and Steve puts on an incredible show. In fact the band will embark on a European tour in October, so check the band's official website and see if you can catch them.

Of course, there's plenty more going on in the world of Morse, and 2012 sees Steve in the supergroup Flying Colours, with Neal Morse, Dave LaRue, Casey McPherson and Mike Portnoy. I really hope this project carries on as it's a great line-up and an awesome album.

And what would be the perfect close to show you just how important and high calibre a player Steve Morse really is? Well literally the day I was asked to write this, Steve was announced as the third guitarist on this year's European G3 tour, along with the legendary Joe Satriani and Steve Vai. There really is no greater honour for an instrumental Rock guitar player, and it's the perfect example of just why Steve is still at the top of his game over four decades on. If you're in Europe in July, do not miss this one!



THE ALL NEW
**JAMES
HETFIELD**
JH SET



VIDEO

The original active pickup.
emgpickups.com



Reb Beach

From sessions with Bob Dylan to multi-platinum success with Winger, plus stints in Dokken and with Alice Cooper, Reb Beach is now half of the guitar duo in Whitesnake. When we heard Reb was delivering a Suhr Guitars clinic for our friends **Tone World** in Manchester recently, we sent **Tom Quayle** hot-foot for an interview. **Levi Clay**, meanwhile, considers an extraordinary career.

Reb Beach (born Richard Earl Beach) has a story that reads like a fairytale. From his beginnings in Pennsylvania to the musical metropolis that is New York (via a couple of semesters at Boston's Berklee College of music) it's a story that just kept growing. After becoming one of America's most sought-after session players (working with the likes of Bob Dylan and Roger Daltrey, no less!) he formed the band Winger and went on to write multiple platinum albums. When that venture seemed spent, Beach popped up once again, this time in high profile bands like Alice Cooper, and Dokken. He now tours the world with Whitesnake.

It's worth pointing out that Reb isn't what you would call a "schooled" musician; although he attended Berklee for a short period, it just wasn't for him. Reb spent his youth, learning from the great bands of the '70s like Zeppelin, the Who and Aerosmith. This all came to a head when the young Beach came across Steve Morse's Dixie Dregs (who just happens to be on our cover this issue), of whom Reb has said

"The complexity and the speed of the Dregs was a challenge compared to the Blues based playing of most musicians of that era". Although Reb used this to push him to the next level, he always leaned toward the band setting, great tunes polished-off with great guitar as opposed to the guitar being the main focus of an ensemble, in fact Reb still describes himself as a songwriter first.

This can often result in Reb being forgotten as one of the great innovators of the late '80s shred scene, but Reb really is no slouch when it comes to lead work. I would say that one of Reb's unique traits in his playing is his approach to two handed tapping - very much moving away from the Van Halen clichés and more towards the Greg Howe style, Reb utilizes two-handed technique to execute smooth scale runs spanning a great range on the instrument. His unique approach here is that, unlike Greg who "hammers on from nowhere" with the fretting hand, Reb frets the note with the left hand and then uses the ring finger to pluck the string for a more solid note - it really needs to be seen

[...>]



Reb Beach Interview



to be believed! Aside from this Reb is an absolute master of harmonics and whammy bar manipulation, actually doing most of the things modern innovators like Mattias Eklundh are doing. If you want to look into this more, Reb released an instructional video called Cutting Loose, which is well worth a look if you can find it.

When it comes to guitars, Reb knows what he likes and as such, has had various signature models released over the years. His chosen specifications read like a what's what of exotic tonewoods, choosing a body made from Koa, (a tree native to Hawaii) and a neck and fingerboard made from Pau Ferro (more commonly known as Bolivian rosewood despite the fact that it isn't actually part of the rosewood family). These are definitely not common options, so you are unlikely to nail Reb's exact sound on a cheaper production-made guitar. That said, Ibanez released the RBM Voyager signature

model in 1991, which featured a huge cutaway behind the Floyd, a trademark of his look in Winger. This model was discontinued in 1995. Reb now has a signature model available from Suhr guitars (which puts him in great company here at iGuitar, Suhr being the axes of choice for myself, Tom Quayle and Rick Graham! *(No advertising - Ed!)*) which matches the specs of his Ibanez Voyager very closely, using Koa, Pau Ferro, gold hardware, EMG pickups and a floating trem. The only major difference on this model is that it is a lot more traditional in look having dropped the voyager cutaway.

Reb has been a big user of Marshall amps over the years (often modified by John Suhr) mainly using two 50 Watt mk2s. In 2005 Reb made the switch to the John Suhr designed Custom Audio Amplifiers OD100 as, in Reb's own words, when comparing them to his Marshalls "The tone was similar (...) just much bigger all the way around.

[...>]

Marshall AMPLIFICATION JMD:1 DIGITAL EVOLUTION

Think you know digital amplifiers? Think again.

The JMD:1 Series combines state-of-the-art digital pre-amp technology, studio quality FX, vast programming capabilities and sheer EL34 valve power – creating the total stand-alone solution to any guitarist's requirements.

Digital has evolved, join the evolution.



100 Watt & 50 Watt Heads and Combos
16 Fully Programmable Digital Marshall Pre-Amps • EL34 Valve Power Stage
9 Programmable FX and Noise Gate • MIDI In and Thru • Programmable Footcontroller Included
FX Loop, Headphones Out, Line-In, Pre-Amp Out, Emulated Out and Silent Recording Mode

0% Finance Available

Marshall is pleased to announce that the **JMD:1 Series** is now included in our Play Today 0% finance scheme.



Go to www.marshallamps.com/playtoday for example pricing, participating dealers and full terms and conditions.

Visit your local Marshall dealer to request a demo of the JMD:1 Series
www.marshallamps.com



I don't think I've ever plugged into an amp and had it sound that huge without messing with it."

On smaller shows Reb is currently opting for Blackstar amplification (namely the HT-5). To augment this Reb has an ever changing array of pedals, but the mainstays seem to be a Crybaby wah, an old Digitech Whammy II, a Digitech delay and a Fulltone Fat Boost. If you're chasing that Reb tone, you should be fine with similar effects and a high gain Marshall style amp.

Reb will always be synonymous with the band Winger, though unfortunately (due to the band always being poked fun at on Beavis and Butthead) this often goes against Reb when talking to hardened Rock fans. This is really unfair as Winger aren't a bad group by any stretch of the imagination, they're a great hair metal band with elements of Motley Crue, Extreme and Poison. The self titled album contains some great tunes like Seventeen and Madeleine. This

album (and follow-up, In the Heart of the Young) was quickly certified platinum - but success will always make you an easy target. That aside, it's a great showcase of what Reb can do as he plays some cool riffs in the band and some really ripping solos, definitely worth a peek.

For the past nine years Reb has been playing at the side of Doug Aldrich in Whitesnake. There really is no better introduction to Reb's playing than 2008's Good To Be Bad and 2011's Forevermore - in fact go and check out the title track now to see the band doing what they do best (not to mention David Coverdale showing he still has it at age 60!). Once this assignment has been completed, the DVD Live.... In The Still of the Night is also an essential purchase as it contains the band playing all of their greatest tunes with Reb often filling the boots of Steve Vai on the Slip Of The Tongue era tunes!



USEFUL LINKS

For more on Reb visit www.rebbeach.com

www.toneworld.co.uk



Photography: Steve Hammond

Whether you visit us in person,
or visit our online shop...forget ordinary.
Think Extraordinary.



“For what I need in today's guitar culture – recording, vintage and new – I'll go to Tone World”

Johnny Marr

The Smiths, The Cribs & Modest Mouse

“This store raises the bar for UK guitar stores in terms of products, service and presentation...these are the only guys I trust when it comes to my gear”

Jamie Humphries

Brian May, Aussie Pink Floyd & solo artist

PRS
GUITARS

fano
GUITARS
NIK HUBER

Vigier
GUITARS

Subar
WAMPLER

catalinbread
empres

HARTMAN
ELECTRONICS
SONIC EDGE

Tone WORLD
MANCHESTER

The Flint Glass Works, 64 Jersey Street
Ancoats Urban Village, Manchester M4 6JW

Diesel
Guitar Amplification

3
Monkeys

Splawn
Two-Rock
Blackstar

KAUER
Guitars

DR. NO
Effects

VOODOO LAB
Martin & Co
EST. 1833

Telephone (0)161 605 0871 www.toneworld.co.uk sales@toneworld.co.uk

Follow us on Twitter

Find us on Facebook



©Photography Copyright of John Stix

PAST MASTER

It was 30 years ago (in March 1982) that Randy Rhoads - one the most influential guitarists in the history of Rock - died in an aircraft accident in Leesburg, Florida. Although just 26 and with only a handful of albums to his credit, Rhoads' stunning virtuosity, and his starring role with Ozzy Osbourne's Blizzard Of Ozz-era band, have ensured immortality. To celebrate Randy Rhoads' short, spectacular, life, iGuitar brings you a Past Master Special. **Levi Clay** explains Rhoads' enduring musical heritage while **John Stix** contributes a unique lost interview with Rhoads, unpublished since 1981.

Randy Rhoads

Very few guitarists can touch the late, great, Randy Rhoads in terms of cult status and general admiration. It really is touching to be sat writing this, as Randy was easily the most important musical influence on my teenage years. He was a rare talent who managed to build a deity-like reputation among the guitar playing public in just 18 short months - and 30 years later we are still remembering, with awe and affection, his work. Perhaps Ozzy put it best when remembering his first meeting with Randy, "He started to play and it was like God entering my life."

[...>]

Born December 6th, 1956, in Santa Monica, California, Randy was raised by his mother, Delores, in the LA suburb of Burbank. It was his mother, who ran a music school in Burbank who got him playing at a young age, but in Randy's own words, "I was mostly self taught. When I was young I took lessons, basic folk and classical training". It's easy to see how profound an influence this training had on the young virtuoso, but we'll come to that.

Rhoads' early influences were those you might expect for someone growing up in the '60s and '70s. He was a big fan of Glen Buxton (of Alice Cooper) Leslie West (of Mountain) and in particular, Mick Ronson, whose flamboyant stage outfits with Bowie were a major influence for the young glam rock lover.

Randy had said that he was in various garage bands that didn't really work out, before his recording debut with Quiet Riot. He made two records with the band, but they only received a limited release in Japan. "I was 17 year old, and the producer wanted to make us sound very much like a Pop band", said Randy. I think it's very important to mention the years Randy spent with the band, however, he was gigging on Sunset Strip at the same time as Van Halen, and although Eddie would hit the big time in '78, Randy was about with all of those pyrotechnics, whammy bar antics and tapping licks too - and it's often a hotly debated

topic among the gig goers of the day, just who was the better.

In the fall of '79 a recently fired Ozzy Osbourne began the search for a guitarist who he could collaborate with on his debut solo record. There are many legends surrounding the exact story of how Randy got the gig, but I think the most amusing came from Randy himself, when he explained that he turned up with a little practice amp to find Ozzy almost catatonic. He plugged in, tuned up and before he was even properly warmed-up Ozzy gave him the gig. Randy would often tell this story and then laugh about the fact that all he could think was "well I haven't even played anything yet!"

I think Randy was always going to stand out from the crowd, though when you just listen to his compositions, there's no denying that Randy had learnt music in great detail, and for Randy the guitar was just the icing on the cake. If you just take a second to look at a tune like Crazy Train you see an opening riff that plays heavily with the F# aeolian scale (where he really focuses on that b6th interval) before modulating to the relative major for the verse to exploit the primary triads in the key of A (A, E/A, D/A, A). This, before we even look at any of his lead work.

Randy was very keen on the dark classical mood he could conjure up from the natural minor scale. This is a big departure from the Blues-

[...>]

Play Ad

Vigier

Vigier guitars are crafted in small quantities, not large industrial production runs. Instruments are available at select dealers. To find yours, please visit www.vigier.com www.htd-uk.com

based soloing of the day and is more akin to the lead work of Deep Purple guitarist Richie Blackmore. Randy even treated his solos as compositions, which he would slave over meticulously, (often sending the rest of the band to the pub for a few hours so he could perfect his part) which he would often double, or even triple track.

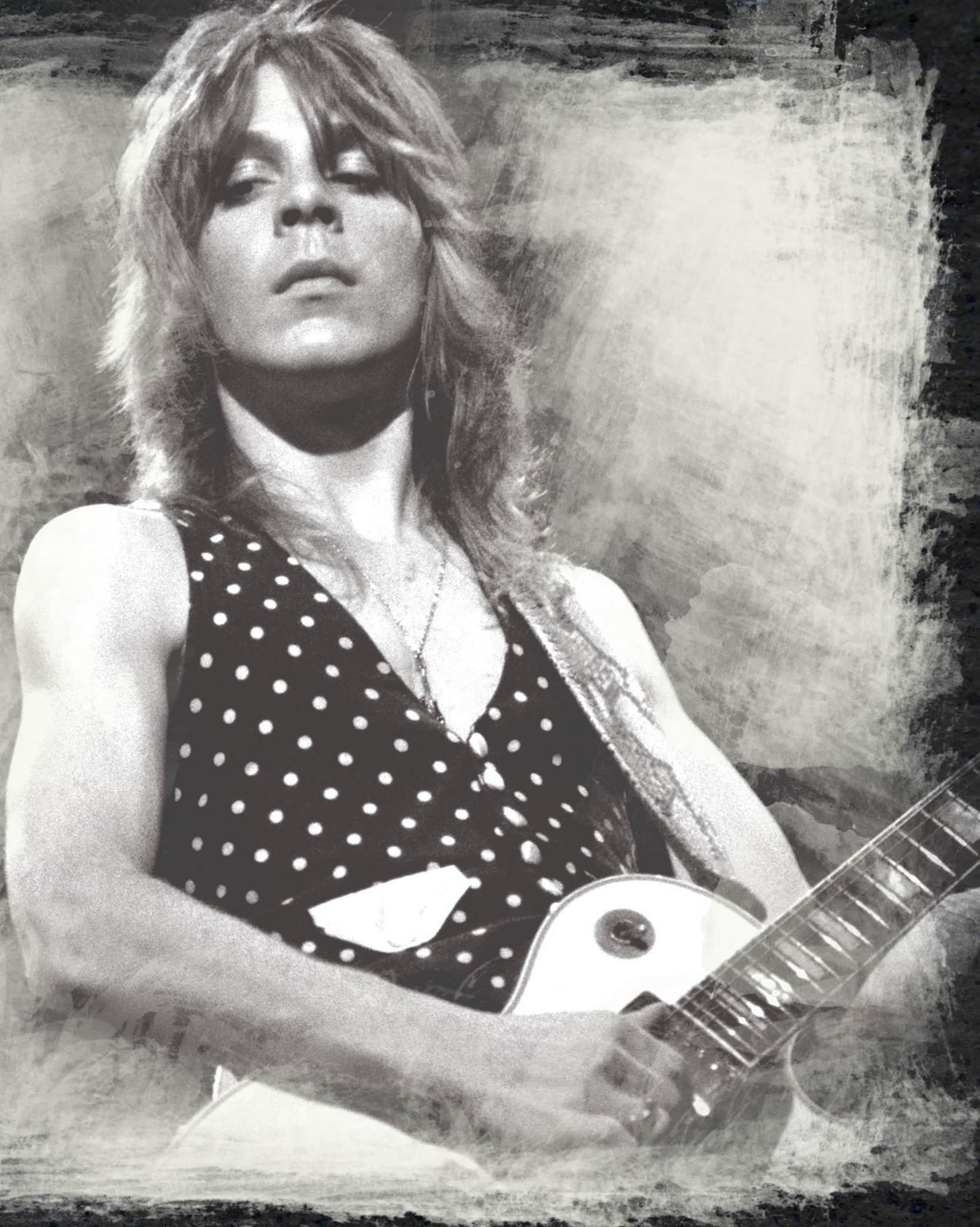
Blizzard of Ozz is an absolute must own for any serious music fan (it was recently remastered for the expanded edition – this version includes some very nice Rhoads studio solo outtakes which are well worth the time). It takes you from the lows of life, as on alcohol fuelled rock track “Suicide Solution” an ode “Goodbye to Romance”, to all out party tracks like opener “I Don't Know” and “Crazy Train” via some other-worldly neoclassical moments on “Revelation (Mother Earth)” which I, personally, consider to be the highlight of the record.

On those sessions Randy stuck firmly to his trademark polka dot Flying V and white Les Paul, which were run into two 100 Watt Marshall heads (though the exact model is a hotly debated topic!) which Randy used with a variable voltage regulator to run them at 92 volts, believing that you got a creamier distortion that way. His speaker cabinets were loaded with Altec's, which Randy felt responded better to pedals. His board at the time consisted of an MXR Distortion +, an MXR 10 band EQ, an MXR Stereo Chorus, an MXR Flanger, a Roland volume pedal, and a VOX wah pedal (despite Randy having said in an interview that it was a Crybaby). The Distortion + was usually always on to push the amp.

After a little bit of touring the band were quickly back in the studio working on follow up “Diary of a Madman”. This album was overall much darker in tone, with all but one tracks tuned to Eb rather than standard tuning. Tracks “Believer” and “Over The Mountain” send chills down the spine, then tunes like “S.A.T.O.” and title track “Diary of a Madman” feature some of Randy's best classical influenced riffs. That's before we even consider the lead breaks on songs like “Flying High Again”, this record is considered by many to be the greatest neoclassical rock record ever - and we're talking pre-Malmsteen here! On this record Randy began using his custom built Jackson V guitars, which were released posthumously and have since been played by many big names including Kirk Hammett, Alexi Laiho and Marty Friedman.

Blizzard and Diary were both huge, and Randy spent the next year on the road. Here he was exposed to just what life with Osbourne could really be like. It's fair to say that Ozzy's substance abuse was still rife at this point and Randy found the lifestyle pretty hard, as childhood friend, Kelly Garni told: “I don't think he enjoyed being famous, he said it was really gruelling and there were a lot of weird people out there. Things like a guy coming backstage with a dead goat and saying 'Here, I brought you this as a sacrifice’”.

Of course, there are two sides to every story, as Sharon Osbourne remembers, “When Randy did drink, he had a wicked little sense of humour. He would love to wind people up. We were once in some hotel bar



There is no better way to celebrate the man than to go out and listen to the Ozzy live album "Tribute"

and Randy went and pissed in his drink, then gave it to the waitress and said, 'you know, this scotch doesn't taste right. You wanna taste it?'. The only well known fact is that Randy began to look for a way out of the band, dreaming of pursuing a career on the classical guitar. "Blizzard was happening, we were filling up arenas. Randy turns to me on the bus and says 'I wanna quit rock and roll'" recalls Ozzy, to which he replied "What? Are you serious?" and Randy just said "Yeah, I wanna go to UCLA to get a degree in classical guitar." (This should come as no surprise when you consider Randy's solo spot on Blizzard was the classical tribute "Dee" which is a whole different thing to the statement Van Halen wanted to make with "Eruption").

Of course, none of this mattered in the end as on the 19th of March 1982 the band pulled in for a stop at the Flying Baron Estates in Leesburg, Florida on their way to the Rock Superbowl XIV in Orlando. It was here that bus driver Andrew Aycock (who held a pilot's licence) persuaded various members of the band to take a flight

in a Beechcraft Bonanza F-35. After one successful flight, Randy agreed to go up and take some pictures, accompanied by Sharon's long time friend Rachel Youngblood. There's much speculation as to exactly what happened in the air and why the plane crashed, but all that is known for certain is that Aycock had decided to pull off some stunts (despite Randy's fear of flying and Youngblood's heart condition) and the plane's wind clipped the top of the bus, sending the aircraft into a nearby building, killing all the three.

I personally don't really see the point in sitting on that subject. Randy's story is in his life and his music, not his heartbreaking death, and there is no better way to celebrate the man than to go out and listen to the Ozzy live album "Tribute" - it's a great introduction to everything Randy was about. We can only hope that he's up in the great gig in the sky smiling down on his short, but monumental legacy. Here's to you buddy, the real Wizard of Oz.



12AT7 VALVE FX LOOP

3 X 12AX7 PREAMP TONE

HALF POWER SWITCHABLE

2 X EL84 VALVE POWER AMP



OUR NEW SIGNATURE JIM ROOT #4

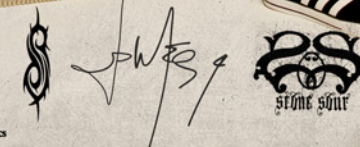
TERROR HEAD AND 2x12 CABINET

"It's my sound in a portable and compact half stack that's affordable but with loud, saturated rock and metal tone."

- JIM ROOT -



scan for video, photos, and specs



ORANGE
AMPLIFICATION

A Rare Interview With The Unrevealed Randy Rhoads

In 1981, just a year before the guitarist's tragic death, Randy Rhoads gave two long, revealing interviews to the US journalist, John Stix. Guitar Interactive proudly brings you part one of this remarkable historic testament, with Part Two to be featured in our next issue.

August 14, 1981 was a busy day for me and, in hindsight, it was an historic one as well. In the afternoon, I drove out to Long Island and spent time with opening act guitarists Steve Clark and Pete Willis. Just before Def Leppard took the stage I spent 45 minutes meeting Ozzy's new guitarist, Randy Rhoads. I remember listening to Blizzard of Ozz and thinking this guitarist is great. He is fluid in his technique, brilliant in his construction, hot as they come on the passion level and an out of the box stylist. In the time it took to play one side of an album, I had a new favorite guitarist.

Over the years I've found that my worst interviews were with those players I admired most. I seemed to spend the whole interview letting them know that got it. I understood their playing. I'm on the inside, "their biggest fan." This fawning attitude wastes time and usually confuses the person I'm interviewing. I met Randy Rhoads for the first time that August evening in the guitar warm-up room at the Nassau Coliseum in Long Island. I started out gushing all over him. At the time

I felt I probably talked too much and didn't ask enough questions. But the tape of our conversation showed otherwise. Randy was quiet, attentive and we got along quite well. Some things he said that night confused me because they were so unique. I couldn't fathom that he never owned a stereo. I didn't understand, at first, that they recorded Blizzard, toured Europe, came back and recorded Diary, and then toured the states for Blizzard.

The end result of this first meeting was that we became friends and would speak again from time to time informally on the phone. What you have before you are the two formal interviews I did with Randy Rhoads in their entirety. To the best of my knowledge, they were the only interviews Randy gave that concentrated on him as a guitarist.

JS: Rarely do I hear someone on first listening that knocks me out.

RR: Thank you, that's great. I've been playing about 18 years and I started to get

a style when I started teaching. People wanted to learn everybody's licks, and at first it was okay. Then I thought, 'Wait a minute, you've got to get your own style.' So I started combining what they wanted to learn and just a bit of technique. You hear so many different people every day, you find yourself in it, if you can understand that. You're teaching everybody's licks all day. I never did that, because I never had a stereo. I never copped licks off records. I started when I was really young, when I was 7. I never got to cop records because I didn't even have a record player. So by the time I got to teaching, I didn't want people to carry on doing that too long.

JS: Where did you get your licks from?

RR: From playing.

JS: Before teaching, you must know what you are about to teach.

RR: I'll tell you something, I learned more than ever by teaching. They come up with progressions and what kind of lead could I hear. I'd have to keep reverting to the scale. Sometimes they'd come up with questions I couldn't answer, so I'd learn licks. Every day, from every student, I'd learn something. I'd learn so much it was great.

JS: You must have had your scales down, and known chords.

RR: The thing is, I knew a bit because I'd been playing a long time. I started out just showing kids Rock, and some group stuff, until I finally realized, 'Wait a minute,

they've got to be learning something'. I started to get a lot of students, and I thought, I'm gonna have to get them to learn.

JS: One way I learn is that in order to share something, I have to have it clear in my own head.

RR: That's right. You notice when you cite it to the student, it clicks in your head. Then you answer another problem you've been trying to figure out.

JS: How and why did you start playing guitar?

RR: I always loved it. I started with an old beat-up Gibson acoustic.

JS: What was the dream? Who did you want to be?

RR: Nobody. To this day, I don't have a guitar idol. I have people that are my favorites.

JS: You picked up the guitar without saying, 'I wish I could join The Who'?

RR: When I started liking Rock, the only idol I had was Elvis Presley. I thought he was the greatest. I didn't realize what lead was all about at that age. I was too young to say, 'Oh, he plays great'. I started at 7 and I'm now 24. Another thing is, I tried lessons off and on, but I couldn't stick with it. I didn't have the patience. When I went back in my teens, I took classical. It did wonders for me.

[...>]

JS: Sounds like you didn't have rock 'n' roll dreams at all.

RR: No. I'll tell you, when I was 12 and 13, I started jamming, and then I said that's it. I want to do this for real. When I first got up and played in front of people, it was a fluke. These guys in Burbank used to jam on a mountain. I thought, I want to get up and play. When I first did, people started clapping. I was blown away.

JS: Jamming on blues scales?

RR: Yeah. I started out, and I took some lessons. A friend showed me the beginning blues scales, and that sort of showed you how you connect the barre chords to a little scale. From then on, it just adds on.

JS: But you never listened to that stuff?

RR: No. To be honest, that's a frustrating way to learn anyway. What are you gonna do with it if you learn a lick? How are you gonna use it in your songs?

JS: You didn't go through an imitation/innovation stage. Most people start with imitation.

RR: To be honest, I wish I could agree with you. Even now, everything happens so fast in this band that I haven't had enough time to really think what I want to do. For instance, I do a solo live, and I do a lot of these things that Eddie Van Halen does, and it kills me that I do that. It's just flash, and it impresses the kids, and I'm trying to make a name as fast as I can. I wish I could take time and come up with something that nobody has done. But unfortunately, it will take me a few years.

JS: Can you do something you're proud of?

RR: I can't. We tried to. Now, what they want to do in the show is a five-minute piece where Tommy (Aldridge) gets to do a bit of a (drum) solo and then I do. Five minutes between the two of us is not very much time. Also, the kids that we play for aren't interested in musical expertise. If I sat down and played some classical, besides those that were interested in the musical side of it, with most of the kids, it wouldn't impress them. They're head-bangers. Ozzy has an incredible following with his audience, and most of his kids want non-stop. I experimented with a few things and tried to get some classical things in, but I really couldn't get it in with this set. It's not time. It calls for flash. It's very heavy and everything is very powerful. The solo features are only to show-off Tommy and I at the same time, they're not supposed to represent anything like, 'This is what I can do.' It's just a quick flash pot going off.

JS: Were you in bands at 13?

RR: Not to speak of. My first real band was called Quiet Riot. I was 16 or 17 when we started. Before that it was just friends.

JS: Are you an accomplished player?

RR: No, I wouldn't say that at all. Again, I never had the patience to go through it. I wish I could be good.

JS: Your left hand sounds so fluid. Do you practice a lot?

RR: I used to play constantly. In fact, I couldn't put it down. Now that I'm out there, I practice less than I did because I

don't have the time. I can't sit down in a hotel room and practice.

JS: Did you work hard on the hammer for the left hand?

RR: No, it just came because I always jammed with friends, always taught. I always played in my bedroom. It also came from teaching. I taught 8 hours a day, 6 days a week, every half hour a different student.

JS: Are you still a good reader?

RR: I can read, but I have to look at it, think about it, and then play it. About the third time, I can read it.

JS: How do you relate the heavy metal flash to the classical?

RR: I think it's great. It's been going like that for a long time, like Deep Purple. I think that's very classically influenced. It's heavy, but it's a way to bring melody in it, too.

JS: Is it incongruous to play hard and heavy, and then classical?

RR: There's an answer to that. Most heavy metal is in sort of a minor tone. It's not very melodic in nature. So you can use a lot of minor in your leads, which automatically is very classical. The more you stem out from that, the more you find a lot of notes or chords, like diminished. You look for sounds that will match that, and most likely it will sound sort of classical.

JS: Historically, rock musicians dislike classical and vice versa, but so many of the classic hard rockers, like Beck, Page and Leslie West, all played beautiful acoustic pieces.

RR: There's just so much feeling you can put into it. Leslie West was one of my all time favorite guitar players. I loved his feel. He used a lot of classical. I can feel he's really into it when he does those little classical lines. It's melodic but mean. Beck is also one of my favorites. Michael Schenker is very classical. They're not idols, but I really like their playing.

JS: You were teaching up until this band with Ozzy?

RR: Yeah. We were in a band called Quiet Riot. Rudy (Sarzo) was in it as well. He was the bass player. We used to gig pretty often in L.A. It was all originals. We had two albums in Japan, on CBS/Sony. After teaching, I would also rehearse and do gigs with this band. I was busy playing a lot. I got this offer, and since then, I went.

JS: How did this offer, as you call it, come up?

RR: Strange enough, one of the bass players (Dana Strum) in a local L.A. band auditioned for Ozzy on bass. They were looking for a guitar player. He was using this guy from L.A. for a while. Apparently Ozzy went through every player in L.A. I never even knew about it. I never looked for auditions or gigs. I was stuck in a rut.

JS: Did you think Quiet Riot would be the band, or were you just excited to have an album out in Japan?

RR: It was more something to do. I guess I thought Quiet Riot would make it, but now that I'm away, I knew it wouldn't. I hate to say that. It was kind of like I was growing up at the time and didn't know it.

[...>]

[...>]

There's a lot more room for guitar in this band than in Quiet Riot. So Ozzy auditioned a lot of guitar players, and this guy, called me and said Ozzy's heard everybody and he (Dana) liked my playing. He said, "You should go down and audition." At first, I said, "I don't know, I couldn't do that." I thought I would hurt my band.

JS: Did you like Black Sabbath?

RR: I wasn't a big Sabbath fan, to be honest. They were great at what they did. Obviously they did it well, and made it huge. I respect that. Let's not go into it, but I wasn't a big fan. So anyway, I was kind of wary about auditioning, because I'd never been to an audition. When I did come down, he said all these guys had Marshall stacks and Echoplexes. I brought a tiny practice amp. I started tuning up and he said, "You've got the gig." I didn't even get a chance to play, and I was in a recording studio with no musicians to jam with.

JS: You didn't even play?

RR: No, I just tuned up and did same riffs, and he said, "You've got the gig." I had the weirdest feeling, because I thought, "You didn't even hear me yet."

JS: Why do you think he gave you the gig?

RR: I don't know. Possibly he knew a certain sound he was looking for, and all these other players tried to show-off too much. I didn't get a chance to show-off. I just started making a few harmonics, and maybe perhaps it was my personality, because I was really quiet and everybody was too outgoing. I still don't know.

JS: You got the gig, and how soon afterward did you do the album?

RR: Within a few months I went over to England.

JS: Are you happy with what you have on Blizzard?

RR: I really am. It wasn't planned out. It was very day-to-day. If we were into it, we would do it. If we weren't, we wouldn't, because none of us knew what we were looking for. We were just thrown together. Whatever came out was purely inspiration.

JS: There's a lot of great playing on there. One part leads to another. It's just a combination of ideas that happened to jell. Do you have any favorites on the album?

RR: "Revelation" is my favorite, and "Mr. Crowley." Both of those have much classical in them. They're my favorites because of that.

JS: Do you have an approach to solos?

RR: Yeah. I think about the keys, the scale for the key. I map it out in theory and then think what feel I want to use, and what key I have to do it in.

JS: How much of the music is yours and how much is Ozzy's?

RR: It's both of ours.

JS: Does Ozzy play an instrument or write?

RR: No. A lot of times it's a combination of a melody he has and a riff I have that fit. That's the truth. He's humming something, and I'd go, "I have a chord progression that will go with that."

[...>]

JS: Give me an example.

RR: "Goodbye to Romance," for sure. "Mr. Crowley" was another one. A lot of other times I'll be sitting practicing, and he'll go, I like that riff--can you remember that? Naturally I never can, so we'll do it right there and build a song out of it.

JS: Did you work on your sound?

RR: In the studio? No. I didn't have a clue what sound to use. I used to use an old beat-up Peavey amp and a ripped bottom. When I got to this level, I didn't know. I knew Altec speakers. I used to use them. I used a Distortion Plus and an equalizer. I just boost everything up real high and crank it. I think half the sound comes in the way you play.

JS: How would you describe the way you make your sound?

RR: If you practice with a lot of muting, if you go out onstage and do it loud, you've got sort of the same sound. I think a lot of technique is in the hands, a lot of the harmonics. It's hard to explain.

JS: Give me a short guitar lesson. What helps your technique?

RR: I used to have my students practice hammering up and down the neck, going through all the frets with the four fingers and picking each string once. Going from the first fret, all the way down the strings, then up the next fret then down the next. If you do that every day, you build up a lot of strength.

JS: Do it with the amp on?

RR: Do it clean. Don't do it with the fuzz. That's cheating.

JS: What about for the right hand?

RR: I always practiced a lot of double picking. Not so much trying to be a flash picker. Take a few notes and play them normal, and then try to syncopate it by alternating the strokes. I used to do that a lot, too. The main thing is to take it as it comes. Don't try to do too much too soon. Just get to know your own style. It's important.

JS: You still have to push yourself.

RR: Oh sure, you can't be lazy. You have to want to play. You have to love the guitar. I did. As a matter of fact, I was afraid of competition, because I thought everybody was better than me. It was so close to me, I would think anybody's great. Therefore I couldn't cop any licks because I would be copying from everybody. I just learned it on my own.

JS: Are you better now than you were a year ago?

RR: I've gained a lot in experience, which comes out in my playing. A year ago I was probably more in practice from all the teaching and gigs and stuff. I had more time to practice. But my styles have changed now. I've learned more about playing live.

To be continued in Guitar Interactive Issue 10 - Randy Rhoads on his guitars, amps, FX and much, much more... Don't miss it - register for your free copy, now!



The master at the musical crossroads

David Grissom talks **Stuart Bull** through his new signature PRS and explains why what a guitarist really needs is a good bass amp! Meanwhile, **Gary Cooper** profiles one of America's best-kept guitar playing secrets.

It's pretty rare for a guitar or amp company to put its collective finger on why one of its endorsing artists really matters. Most often what you read is just corporate advertising blarney that probably makes even the artist's mother's toes curl with embarrassment at the weapons-grade hyperbole. But guitar maker PRS gets it absolutely right when it says of David Grissom: "Blues, country, R&B, rock and roll... somewhere in our collective imagination, there's a crossroads where all of America's great musical traditions meet. And that's where you'll find David Grissom...."

For those (no need to be ashamed now) who see serious limits to shredding as a guitar style, Grissom, just in case you're not familiar with his work, is a breath of fresh air. He mixes together Blues, hard Rock, Jazz, Bluegrass - elements of all the great guitar styles and he never lets technique get in the way of what he's trying to say, for all that his technique is superb. Pedal steel bends on a six string? You'd better believe it!

Though currently based in Austin, Texas and is very much associated in many peoples' minds with Texas, Grissom actually grew up in Louisville Kentucky and it was there that he first took guitar lessons - from a Jazz

player. Alongside that early Jazz influence, though, Grissom has already been exposed to Bluegrass - and the Blues was just a given for a guitarist of his generation.

Joining forces with Joe Ely in 1985 was Grissom's first move into the limelight, since when he has worked with John Mellencamp, the Allman Brothers, The Dixie Chicks, Buddy Guy, Martina McBride, John Mayall, Chris Isaak and Bob Dylan (no less!). It's a grown-up, eclectic array of tasteful artists which signposts Grissom as what you might call a guitarist's guitarist.

Starting out in the Joe Ely band with a 1960 Fender Strat, Grissom had gravitated to a mahogany bodied PRS around 1985. It was an interesting move from a player who was very much part of the mid-80s Fender thing and it marked the start of a long association with Paul Reed Smith which has resulted in some interesting developments - including what some argue is the best stock PRS model you can buy.

By 1987, Grissom was playing a PRS Gold Top that became his main guitar and then, in '91, he acquired a PRS McCarty with a difference - it had a trem. In 2007, PRS



announced a DGT model which rapidly became one of the most liked PRS guitars in the company's catalogue. That's the one the cognoscenti drool over.

And here things take an interesting (if slightly geeky) turn. By and large when someone introduces a new guitar they talk about breakthrough in pickups, whammy bars or some other hardware, but we're deep in tone country here and the talk has switched to guitar lacquers. There are those who believe this is just make-believe on the part of guitar snobs, but whatever the iconoclasts say, real guitarists often believe that they can hear the difference between a guitar finished in a modern polyester finish and one finished in the traditional nitro-cellulose varnishes. It's a controversial point but it's one of the things that Grissom and Paul Reed Smith and his team worked on for a launch in 2010 - what the company calls its V12 finish ('12' because

that's how many years it took them to devise, apparently). Without revealing the secret formula, PRS says it's halfway between a nitro and an acrylic finish - delivering the benefits of both.

Cue 2012 and a brand new PRS DGT is with us, this time an all-mahogany bodied guitar (the major difference from the old model) still with the slightly fatter Dunlop 6100 fretwire (explained in detail in our video interview), still with the whammy, but better locking tuners, but retaining the DGT pickups which have proved so popular and, of course, with that V12 finish.

As Stuart Bull says in our interview, the PRS DGT is a growing choice among Country players, despite seeming like a heads-down rocker, so maybe some of Grissom's crossover magic has rubbed-off?



David Grissom Interview Part 1

serious guitar

Collings Guitars have become the byword for craftsmanship and attention to detail in fretted instruments – acclaimed by professional and amateur musicians worldwide. If you're on the quest for the best and haven't experienced our guitars yet, here are just a few. Click on the image to see how we build meticulous quality and the sought-after Collings tone into every instrument we make.

For a Collings Dealer near you check out the "Dealers" section on our website or call +44 (0)1227 832558.



OM25



Collings

www.collingsguitars.com
collingsguitars@guitarxs.com
European Distribution:
Guitar XS Ltd, +44 (0)1227 832558.



“Beyond his allegiance to PRS, Grissom is a Collings man when it comes to acoustics”



Beyond his allegiance to PRS, Grissom is a Collings man when it comes to acoustics - and he has an array of them: a Collings D1 with Adirondack spruce top and a varnish finish, a D1 with a Sunburst Adirondack top and a 0001 with a sunburst Adirondack top. For amps, he is a longtime Marshall user (though he has been known to use a Sixties vintage AC30, a Victoria and old Fenders)

but has been most recently been working with PRS and Doug Sewell on PRS's evolving amp range, which now seems to have pride of place in his line-up. Watch the video for more! Strings are D'Addario 11-49s. The rest? Just sheer, blistering, talent.



David Grissom Interview Part 2



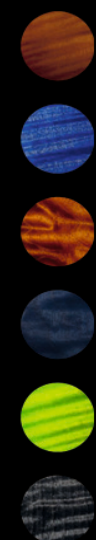
A World Of Tone

From the liquid single-coil sweetness of Little Wing to the raunch of Back In Black, there are certain landmark tones that every guitarist visits.

It's a lot of ground to cover, but the PRS Studio is more than capable of going the distance. With a pair of PRS 57/08 Narrowfield pickups and a 57/08 humbucker teamed with a five-way selector and push-pull tone control, the Studio reaches every tonal destination with ease.

“Extremely well made, the Studio is a staggering, well playing and great sounding electric guitar...with some rich single-coil colours and plenty of wonderfully organic, old school rock punch.”

Dave Burrluck
Guitarist magazine reviews editor



FOR ALL THE NEWS ON NEW PRS GUITARS RELEASES AND LIMITED EDITION GUITARS FOLLOW US ON TWITTER (@HEADLINEMUSICUK) & FACEBOOK (WWW.FACEBOOK.COM/HEADLINEMUSIC)

Contact Headline Music Ltd: ☎ 01223 874301 ✉ prsguitars@headlinemusic.co.uk



Cracking the Morse Code

To tie in with our exclusive interview, this iGuitar Tech Session delves into the playing style of one of the world's most revered and in-demand guitarists - Steve Morse. **Jamie Humphries** presents you with the ultimate Steve Morse style analysis!



With a career spanning over 30 years, Steve Morse has to be one of the most versatile guitarists in the business. Throughout his career, be it with The Dixie Dregs, Kansas, Deep Purple or the Steve Morse band, Steve is at home with a number of styles from Rock, Hard Rock, Southern Rock, Fusion, Country, Bluegrass, Classical or Celtic.

Steve's dedication and years of practice have resulted in a technique which is admired by guitar fans the world over. He is known for his blistering alternate picking technique, as well as his ability to alternate pick through arpeggios with ease. He is also a great composer, making use of his knowledge and love of classical music, not just within his own classic compositions, but also in his rock pieces, making use of classically inspired chord movement, as well as counterpoint melodies.

As well as his technical and compositional abilities, Steve is also known for his unique thick and crunchy tone. To get that sound he uses his own

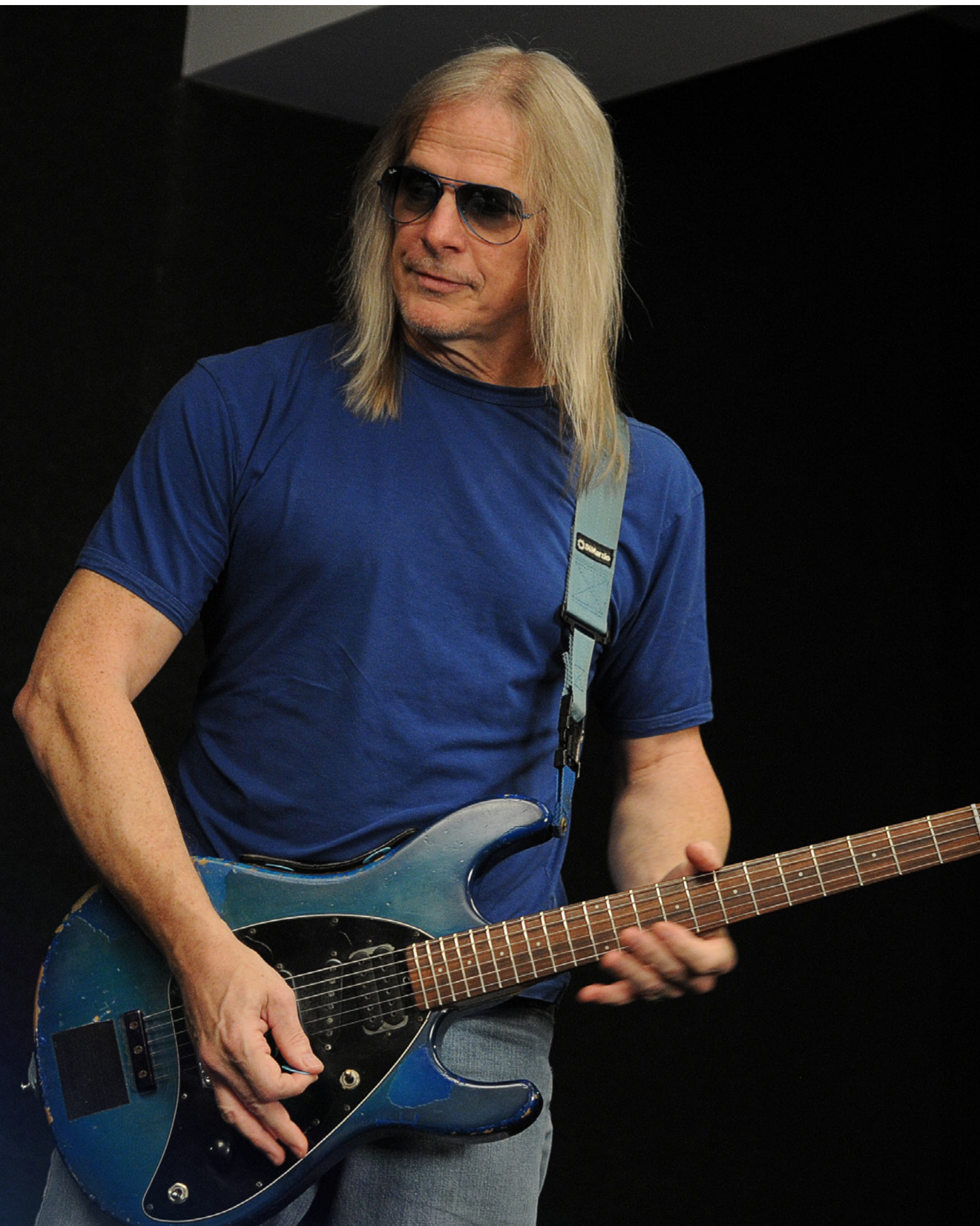
[...>]



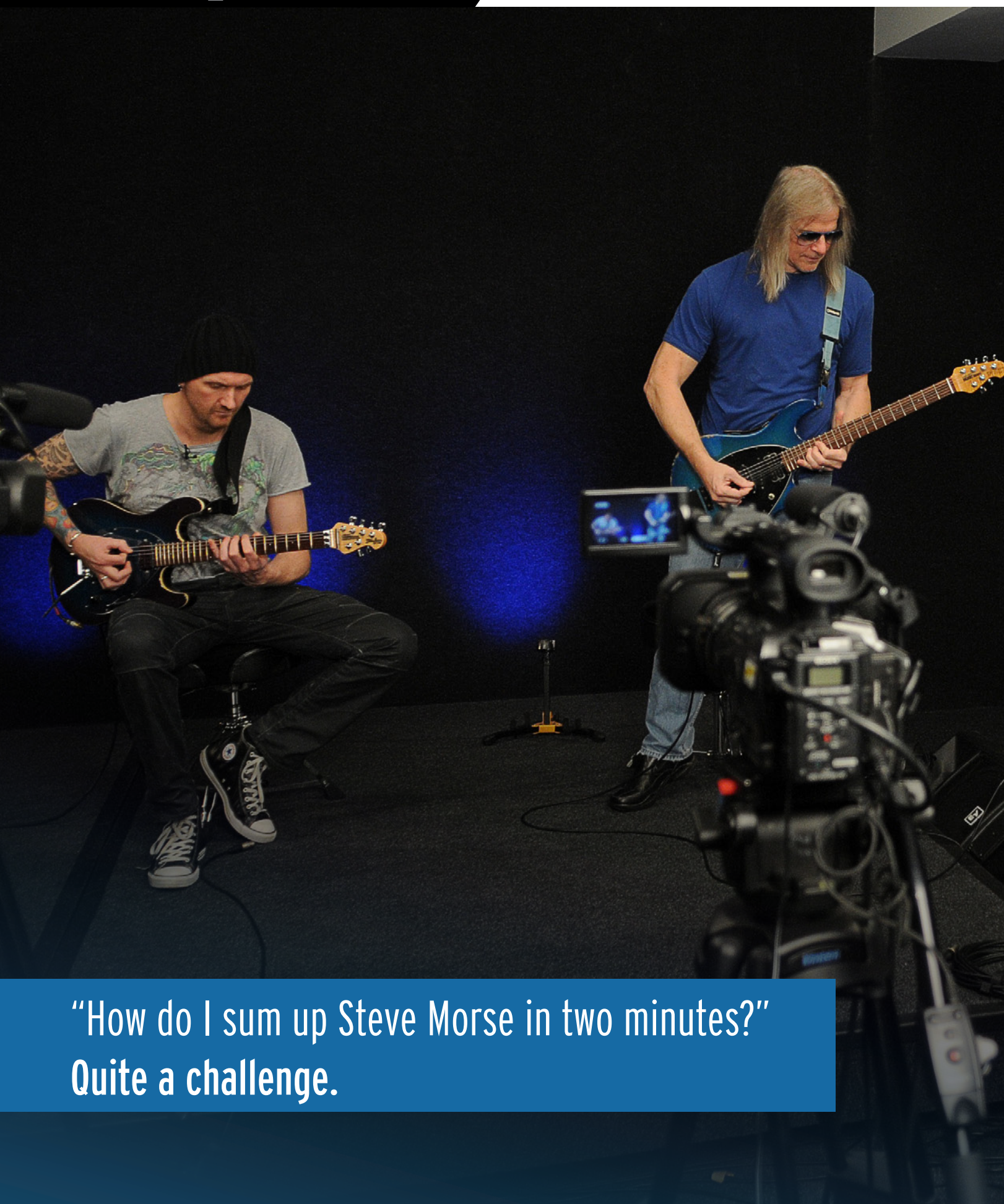
signature Musicman guitar and a signature Engl amp. Steve's guitar shows just how far a guitar player will go to get his tone, being actually based on an old Fender Telecaster that Steve hot-rodded a number of years ago, packing it with every possible pickup configuration. We've reviewed both Steve's Musicman and Engl elsewhere in this issue.

Steve also runs a wet and dry set-up, meaning that one amp delivers a completely dry natural tone, while the other amp is all effects - mainly delay (see this issue's TC Flashback Steve Morse TonePrint review). Steve then uses a series of Ernie Ball volume pedals to blend the effects into the wet amp, giving him total control of how much or how little effect he requires. On top of all of this he flies planes; is there anything this man can't do?!

When our editor said "Hey; fancy doing the Steve Morse Tech Session?" I didn't hesitate to say yes! I've been a fan of Steve since I was around 15 years old, and after seeing Steve in a Musicman advert back in the mid 80's, my love of Musicman guitars started, resulting in me eventually signing to the company. I use to study Steve's Power Lines VHS video religiously, learning my scale shapes.



[...>]



“How do I sum up Steve Morse in two minutes?”
Quite a challenge.



Then I was struck with the question of, “How do I sum up Steve Morse in two minutes?” Quite a challenge. I sat down and decided to come up with a piece based on something that you might hear on a Steve Morse band album. I decided to study the following points; 16th note shuffle groove, syncopated riff, unison guitar and bass lines, pinched harmonics, alternate picking runs, chromatics, pentatonic lines, Country bends and also ethereal chord embellishments using effects. As you can see there’s quite a lot of ideas here, and my original list had a few more included! But to my mind this month’s track is probably the most in depth analysis of Steve Morse that you will find.

Now let’s take a look at the track, which is made up of four sections: the A section, a unison guitar and bass figure, B section, the verse, the C section the chorus, and the D section, which features the middle eight. The solos are performed over a repeated B and C sections. The track kicks off with a unison guitar and bass line that makes use of the E minor pentatonic scale. With this figure make sure you pay attention to the swung 16th note groove, as the 16th notes are not to be played straight. The first verse kicks off and is based around a bluesy swung 16th note riff, which includes various different fills as well as some descending triad ideas.

[...>]



We conclude our verse section with a syncopated figure that is performed in unison with the bass guitar.

The C section is our chorus, and is based around another bluesy idea in the Key of A, and features a riff that pedals off of the open A string and is embellished with power chords, and an arpeggiated figure. The verse concludes with a pretty tricky unison figure that includes two open voiced arpeggio ideas that is performed with an 1/8 note triplet rhythm, followed

by a 2/4 bar that features a unison scale run performed as 1/16 note triplets. The D section features a middle 8 which includes some ethereal soundscape style guitar ideas that make use of a very long modulated delay sound with the effect level turned up very high, producing an almost keyboard style pad sound. The guitar part should be performed by fading in the chords and interval ideas with the volume pedal, so that the pick attack is not heard.

©Photography by Kim Waller

[...>]



Steve Morse Tech Session Performance

I have used very modern sounding “sus” chords, as well as sparse interval ideas to create this very “spacey” section.

Now it’s solo time, and our first solo kicks off over the E riff, and really makes use of space with licks and picking runs being performed between the riffs. Take care with the opening solo as there are some fast, muted picking runs, as well as some fast alternate picked chromatic ideas. The second solo is performed over the A riff, and this solo showcases some of Steve’s signature Country style licks, Celtic inspired melodies, arpeggio figures, and also a favourite lick of Steve’s

that as a repeating figure that string skips, changing the top note of the lines.

As you can see from this break down there is a lot of material to get through, so I strongly advise that you spend plenty of time studying both the video and the transcription. Also make sure that you work on the tones required through out this piece. A thick crunchy rhythm tone, Boosted mids for the solo and a delay saturated clan tone for the middle eight...have fun!



THE WORLD'S
MOST POWERFUL STRINGS
HAVE ARRIVED



“Ernie Ball cobalt strings sound and feel better than anything I’ve ever played!” - Slash

LOUDER | STRONGER | BRIGHTER

PATENT PENDING



WWW.ERNIEBALL.COM

WWW.ERNIEBALL.CO.UK

MOD KITS DIY
amps.mods.pedals

modkitsdiy.com



((AmplifiedParts))

WIN!

WIN A MUSICMAN STEVE MORSE Y2D GUITAR IN iGUITAR'S GREATEST EVER FREE ENTRY COMPETITION!

To celebrate our Steve Morse interview, style analysis and gear reviews, we've teamed-up with Musicman guitars and TC Electronic to bring you iGuitar's greatest competition yet! One lucky winner is going to scoop the pool this time and will receive a handmade, USA-built Musicman Steve

Morse Y2D guitar and reviewed in this issue!

The winner will also receive a TC Electronic Flashback pedal delay pedal for free! No cash alternative! The Steve Morse Y2D guitar is not too

All you have to do to enter our competition is answer the following three questions by e-mail. But remember - you must be a registered iGuitar reader (it's completely free!) so if you haven't, sign-up today! Just send us an email with your answers. One entrant with the correct answers will be chosen at random and will receive these fabulous two prizes!

TO ENTER

Email your answers (e.g. Q1 - C) along with your name, email address and daytime phone number, marked 'Steve Morse Competition' to competitions@iguitarmag.com

...and get a TC Electronic Flashback delay too!



COMPETITION CLOSED

Now this is a competition!!

Q1. In the 1980s Steve Morse played with which leading Prog Rock band?

A/ Genesis B/ Emerson Lake and Palmer
C/ Kansas

Q2. Musicman's Steve Morse Y2D guitar features an optional tremolo system made by:

A/ Kahler B/ Wilkinson C/ Floyd Rose

Q3. TC Electronic's Flashback pedal features sounds from which earlier TC unit?

A/ The 2290 B/ The 2627 C/ The 1812

1/ All entries must be received by 1st June 2012. 2/ No cash alternative is offered instead of the stated prize. 3/ All entries must be submitted via e-mail. 4/ Employees of Guitar Interactive, Licklibrary, Strings & Things, Ernie Ball, Musicman or TC Electronic and their immediate families are ineligible for this competition. 5/ The winner will be chosen, at random, from registered readers of Guitar Interactive who provide the correct answers. 6/ The judges' decision is final. No correspondence will be entered into regarding this competition. 7/ Winning entrants must respond to email notification of having won within 10 days, otherwise prizes may be forfeited and alternative winners chosen. 8/ Winners may be responsible for import duty when levied. Where possible prizes will be despatched from the winner's own country, but this will not always be possible. 9/ Winners must provide a contact telephone number and valid email address 8/ Prizewinners must consent to having their name and city/country (e.g. 'Andres Segovia, Madrid, Spain') published in a future issue.

VIDEO GEMS

John Stix searches the web for choice guitar gems that you may have overlooked in the vast universe of Internet videos.

Rock Brigade — Def Leppard



Rock Brigade Early Def Leppard

'Rock Brigade,' of course. Fuckin' Pete Willis, man. This is back to one of them hot tunes I used to like to jam on when I was a kid. Ten years ago we covered every tune from On Through the Night start to finish. I haven't heard that in a while. The tone on the lead is almost like Michael Schenker: probably a wah cracked on about halfway. There's some hot playing on there. I dug that because the dude was young and he was a little dude and he played that big guitar. I used to look at the live shot on the back of

the record and go, "Wow!" It was cool, man. I probably still can play the solo note for note. On Through the Night made me feel like I had a chance someday because these dudes were all young. Like I said, the dude was little and he was playing this big guitar. That was me growing up.

Dimebag Darrell



MUSIC *DISPATCH*®

Your online source for music books, DVDs, sheet music, and more.

150,000 music products in stock and ready to ship!



John Stix was the Founding Editor-In-Chief of Guitar For the Practicing Musician Magazine and a principal architect for the creation of Guitar World and Guitar One Magazines. He started Guitar Recordings where he signed Blues Saraceno, Mike Keneally, Mark Bonilla, Randy Coven, and Brad Gillis. Currently he runs the print dept. at Cherry Lane Music.

[...>]

GUITAR INTERACTIVE'S ISSUE 7 GREAT FREE ENTRY ERNIE BALL 50TH ANNIVERSARY GIVEAWAY

THE RESULT!

In Gi Issue 7, we began the celebrations of Ernie Ball Strings' 50th anniversary, with a great free entry giveaway.

We had 12 sets each of the winners' choice from the fabulous Ernie Ball Slinky strings range for our three lucky winners - that's a year's worth of strings for free! Even better, each winner also receives a unique Ernie Ball/Strings and Things T-shirt, plus a fantastic Ernie Ball Power Peg - the self-contained motorised pegwinder that allows you to restring your instrument up to 70% faster than a traditional manual pegwinder!

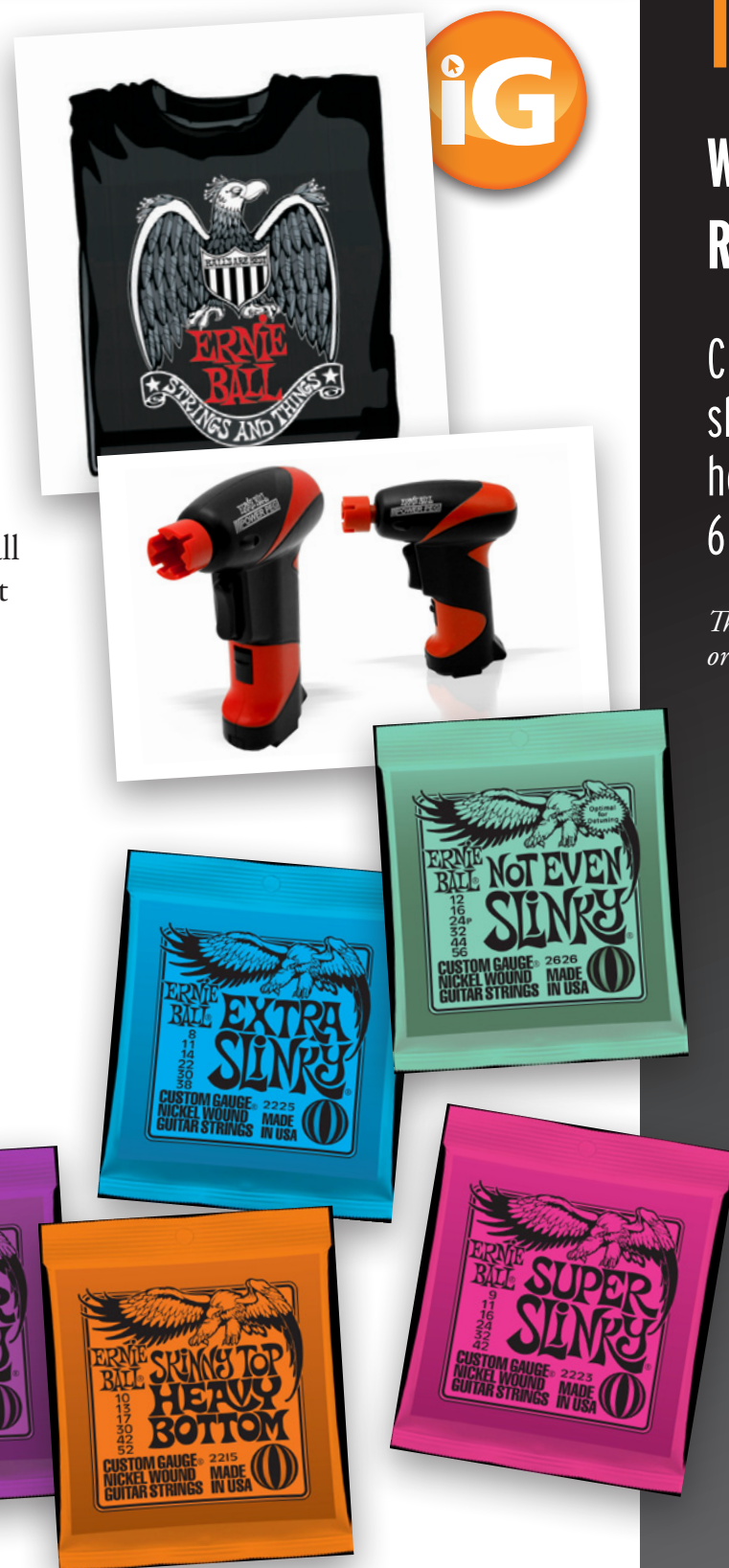
AND THE WINNERS ARE.....

Brian Bannister from Chesterfield, Derbyshire, UK

David Fury from Alton, Hampshire, UK

and Zach Sloper from Virginia, USA

Congratulations to the winners and our thanks to Ernie Ball!



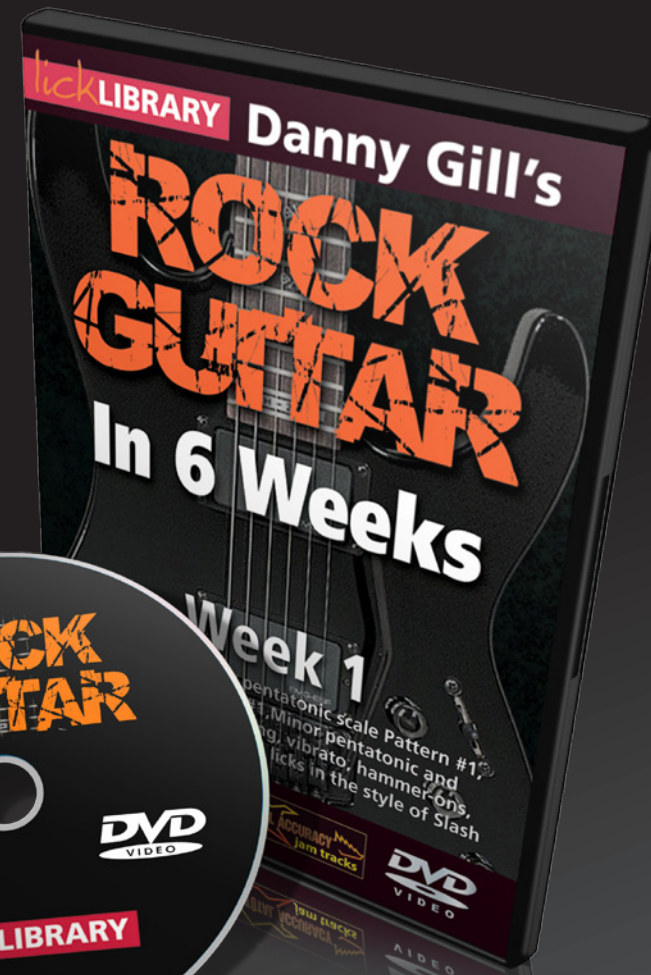
DANNY GILL'S

Rock Guitar in 6 Weeks:

Want to learn to play Rock Guitar in 6 weeks?

Check out the video below, showing you an insight into how you can do this with our 6 Week Course DVDs!

These can be purchased separately, or as the complete 6 DVD set.



BUY NOW!





MAB to the Max!

In his final iGuitar column (for now), **Michael Angelo Batio** explains how sweep picking has taken him all the way to Brazil!

I am writing this column from my hotel room in Sao Paulo, Brazil. Starting tomorrow, I will be performing five shows in five days, in four different cities, then back to the USA for one day, then flying almost half way around the world to Tahiti for more shows. Why did I start the column this way? Too impress you with my tour schedule? No. I am grateful for the opportunity. Did “sweeping” get me here to Brazil? Well, yes. “Sweeping,” along with all of the other techniques I use in my music, are the reasons why I am here in Brazil. I am using the “sweep” technique that I am demonstrating in this issue at every show here in Brazil, just as I have been doing for decades - at other shows, in other countries.

I really love to “sweep” and use this technique. It developed and grew from my desire, early in my career, to be able to play a flurry of notes in an arpeggio, like I can do on the piano. I had

no one to teach me this technique. I taught myself how to “sweep.” I developed “sweeping” and figured out the arpeggio shapes on my own, originally calling this technique “raking” or the “rake” technique. Simply put, “sweeping” was the way I could translate piano style arpeggios to the guitar.

The reason I started the article this way is that my theory of practicing has enabled me to tour all over the world and maintain a high performance level without ever getting injured. I have said this many times, but it still holds true. I have NEVER been injured or had a hand injury (wrist or elbow as well) from playing the guitar! Why? Because I always warm up SLOWLY and METHODICALLY! Especially when you have an extremely busy travel schedule like I do that incorporates a lot of flying, it is easy to become jet lagged and tired - mentally and physically tired.

[...>]

That is when one is most susceptible and vulnerable to injuries. That is why when I suggest techniques and how to practice them, it comes from years of experience using these techniques in a live situation through constant touring.

Also, what I am imparting to you is my “mindset” on how I practice and learn different techniques such as “sweeping.” The best way I have found, to learn any technique, whether on the guitar or any other instrument, is starting slowly and repeat the desired motion, be it – riff,

musical part or pattern - over and over and over and over and over and over, concentrating on what each hand is doing and how each hand is doing it. If you keep working, you will “get it.” Don’t quit and you will succeed. Watching the details in your “sweep” technique as in all other instrument related techniques will give you the best possible chance to really “own” a technique, use a technique and make a technique part of your sound and style.



MAB Interview

spl

Transducer PLAY LOUD WITHOUT BEING LOUD

You Tube

The Transducer is a dream come true: you can play loud without being loud! The ultimate D.I. solution for guitar amps is the first full alternative to cabinet miking that really rocks. Via headphones you can play inaudible while the Transducer delivers authentic sounds even of the finest nuances of your guitar amp.



Reducer

PASSIVE POWER SOAK FOR GUITAR & BASS

The Reducer is as simple as the name implies, it reduces the power output of the guitar amp. This means that all sorts of amps, especially tube amps, can now be overdriven without the need of having to be too loud.



Cabulator

VARIABLE POWER SOAK, SPEAKER SIMULATION

The Cabulator combines three main features for e-guitar amplifiers: power soak, speaker simulation, and D.I. output. Thanks to the variable power soak you can play any amp loud without being loud.

Ventilator ROTARY CABINET SIMULATION

Authentic Leslie sounds in a pedal for keyboardists, organ players and even guitarists! The Neo Instruments Ventilator outputs a realistic stereo rotating speaker sound - like the legendary Leslie cabinets most associated with Hammond organs.



HAND IN HAND
DISTRIBUTION

HANDINHAND.UK.NET - INFO@HANDINHAND.UK.NET



PART
7THE
RHYTHM
METHOD

Part Eight : Chord Arpeggios PT. 2

Continuing on from last issue's lesson, in this instalment of The Rhythm Method, we take a look at some Blues/ballad inspired chord arpeggios in the style of Irish guitarist Gary Moore.

In the last lesson we started looking at the technique of using chord arpeggios and I presented you with a track that drew inspiration from Kings X guitarist Ty Tabor and Radiohead. The sound of that track was slightly sparser, so in this issue I have decided to up the bar slightly by looking at a piece that makes use of more consistent rhythm, which will mean that you will have to be more controlled and able to keep up the continuous picking action throughout the piece. The other challenges with this piece are the different time signature, as this track uses a 12/8 rhythm. Also being dynamic, and subtle with your picking hand, and making sure what you play is musical and in keeping with the style of the track.

I have chosen to revisit some familiar ground with this track, and look at another Blues/ballad style track that lends itself to this time signature and also to this style of chord arpeggio. Some of you may remember the special Gary Moore tribute from a few issues ago, which is now available from www.licklibrary.com as a "Quick Licks" DVD.

When I was sitting down composing the track for this issue, I remembered the slow blues that I composed for that lesson, came to the conclusion that this style of chord arpeggio would be perfect as a study piece. So instead of lifting that track, I have composed a new track that borrows a few ideas from that one, but also features a slightly different chord progression formula and is also in a different key, but I definitely had Gary Moore in mind when I came up with this lesson plan!

First let's discuss the 12/8 rhythm. A 12/8 rhythm is basically the same as a 4/4 rhythm that is performed with a swing feel, or with a triplet rhythm.

[...>]

Jamie Humphries explains one of the most useful techniques for spicing up your rhythm guitar parts..



Jamie Humphries Rythm Method Lesson



Jamie Humphries Rythm Method Performance

FRET-King
by
Trev Wilkinson

Black Label



At Fret-King® we have a saying...
"Knowledge is Power."

What does this mean?

Decades of listening to guitar players' needs has taught us that while we have some great ideas, it is your goals which must be ours too!

With a design team led by the legendary Trev Wilkinson, the father of Fret-King, we use our knowledge positively; we have a determination to produce guitars with flair, and creative innovations that give you an amazing, tactile and emotional guitar playing experience.

Our love for what we do means that we create with a passion.

Trev Wilkinson's decades of guitar building expertise and unrivalled guitar know-how mean that we can go where other guitar makers don't, using innovative, meticulous construction methods and premium materials and components throughout the whole Black Label building and finishing process.

We embrace obsession, follow our hearts, not our heads, and revel in detail to make Fret-King guitars stand apart, consistently outclass the established benchmarks, yet be comfortable, friendly and familiar.

Our passion for thinking outside the usual constraints, while keeping a close eye on the styling cues we are all comfortable with, and the classic tones we all enjoy produces guitars you'll feel you've played all your life.

Artist Inspired

Our vision is to inspire you.

There are standards to be acknowledged, surpassed and improved upon.

Fret-King meets these three tasks head on.

The result, Fret-King Black Label™ – the newest member of the Fret-King family.

Part of the Black Label design brief was to actually listen to pro players, and to work with them to create their ideal guitar.

Hugely experienced players like Jerry Donahue, Dave 'Bucket' Colwell, Gordon Giltrap, and Geoff Whitehorn - all players who have definitely paid their dues and reflect a huge variety of styles. As well as being great players, they know a thing or two about guitars, and have collaborated with us to create a series of artist-inspired guitars featuring attributes that all players will find valuable, useful, and above all, musical.

Because you deserve the best, with no compromise, Black Label takes a fresh view of how to build in real custom shop high end features, the benefits they bring, and the advantages you get from instruments designed to be professional working tools.

Find us on Facebook
facebook.com/FretKing

Follow us on Twitter
twitter.com/GearMagazine

WORLDWIDE TRADE DISTRIBUTORS
www.jhs.co.uk



As I said it's inspired by Gary Moore, so have such tracks as Still Got The Blues in mind.

The 12/8 rhythm makes it easier to count, and also to read, as each beat is an eighth note, so if you write out a full bar of eighth notes you basically get four groups of three eighth notes, which is the same as four eighth note triplet rhythms in a 4/4 bar. Sounds confusing, but basically if you use a 12/8 time signature, you don't have to group everything with triplet symbols, plus it's often easier to count and stay in time if you use a smaller subdivision when playing at a slow tempo, for example counting in eighth notes, 1, 2, 3, 1, 2, 3 etc, as opposed to straight quarter note counts, which at a slow tempo have a longer distance between them, so you risk counting out of time.

Now let's look at this issue's piece. As I said it's inspired by Gary Moore, so have such tracks as Still Got The Blues in mind. The track is made of two sections, section A is the verse and section B is the chorus. The rhythm is constant eighth notes throughout, so you will have to make sure that you are consistent with your picking. Make sure you check out the video for tips on picking directions. Also some of the chords require you to cover a lot of strings, so I would suggest placing the fingers down as you need them, so that you are not struggling to get the chord in position and break the constant picking part.

Another thing that you should also pay attention to is the dynamic of your picking. Don't just hit the strings, try and be musical, remember this is a ballad so be gentle and controlled with your picking and also try accenting the first eighth note of beats two and four, accenting the snare drum.

That's pretty much it for this lesson. Once again really pay attention to trying to creating a pro sound with both your performance and your tone, and be critical about your performance. If you find sections tricky, slow the section down and keep working on it until it flows and you can perform it without mistakes...good luck!



CHECK OUT THE DVDs

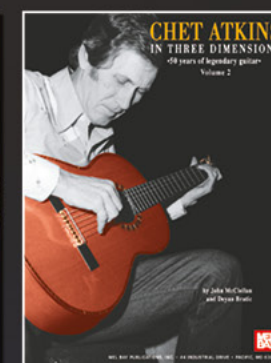


USEFUL LINKS

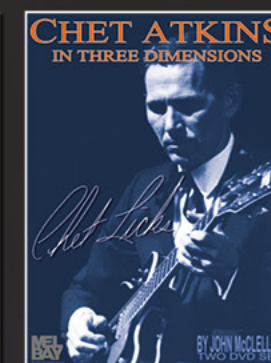
www.jamiehumphries.com



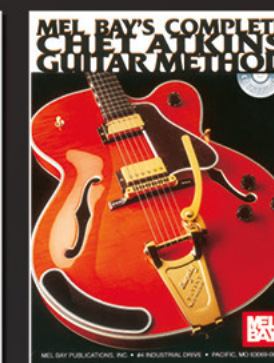
20385



20839



21426DVD



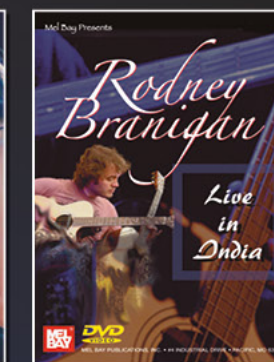
93232BCD



21932DVD



21991DVD

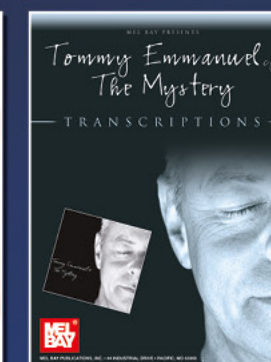


21982DVD

Want to play like a PRO?



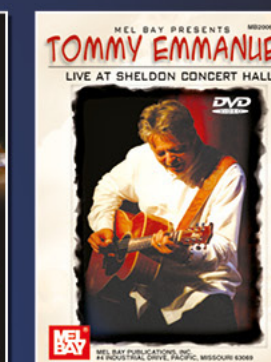
22116



22000



21726DVD



20064DVD



Visit us: www.melbay.com



Follow us: twitter.com/melbaymusic • facebook.com/melbaypublications

To order or for more information: **0800 432 0486**
e-mail salesuk@melbay.com



BY RICK GRAHAM

GUITAR ROADMAPS

Extending your chord vocabulary

If ever you find yourself in a scenario where you are comping in a duo, trio or band situation, you will quickly realise the limitations that using 'standard' chord shapes can have on your inventiveness. This is especially true when you have either a static chord or a chord which doesn't move to another for a considerable time. The standard chord shapes are extremely important and highly useful but can become somewhat of a trap in the aforementioned scenario.

One highly effective way that you can circumvent this and get creative with your comping, is to look at creating chord voicings using formulae. This is very much like approaching chords in a more scalar fashion and seeing scales and chords as a whole rather than segregating the two. You will find that you will go from being stuck with two or three chord shapes to literally having thousand of voicings to choose from!

The chord voicings that we are going to create will be using the upper three strings only and will be in the key of G for the moment. Before we go diving head-first into the deep end, it is vital that we keep our diatonic triad shapes, which occur on the top three strings, in the forefront of our minds. This is so that we can relate them to our new voicings. By doing this, it will really help us to remember exactly where we are in

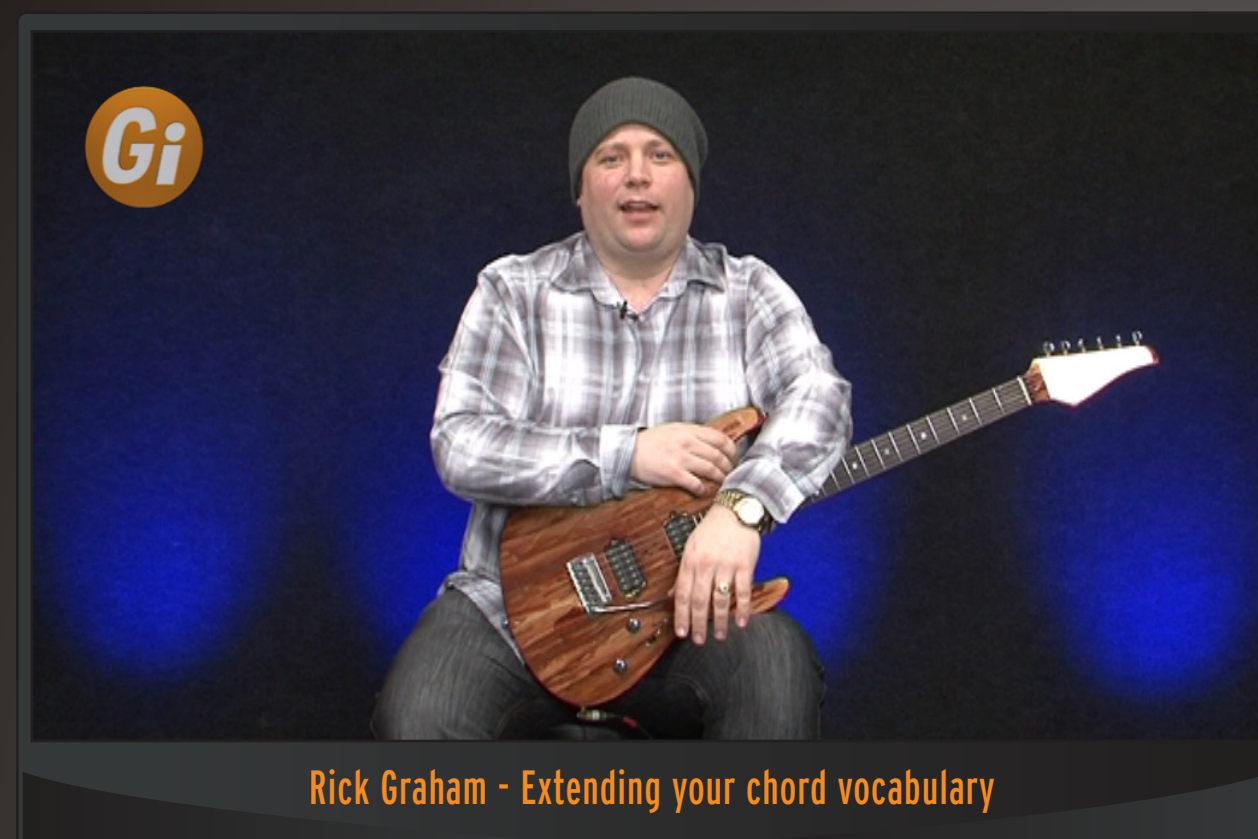
relation to the Tonic. More often than not, when we learn completely new approaches to something that we already know, the brain has a hard time taking it on board, especially when we don't relate the new approach to what we already know. So, we are going to take the upper voicing (top three strings) of the diatonic chords built upon a G Major scale using chords whose root is on the bottom E string. This presents us with:

G major – A minor – B minor – C major –
D major – E minor – F# diminished

The formula of each of these chord voicings is as follows:

3 - 5 - 1

that is based upon the intervals we are using from the root of each chord.



Rick Graham - Extending your chord vocabulary

[...>]

OK, let's start making alterations. What we are going to do now is replace the 5th degree in the triad with a 4th degree by moving it down a whole tone on the B string. The formula and notes (G major) will be as follows:

3 - 4 - 1

B - C - G

Sounds beautiful doesn't it! Now that are armed with our formula, we can apply it to each of our diatonic triads on the top three strings to create some really stunning chords.

Let's take things further by altering another note. This time we will replace the Root with a 9th degree. The formula and notes (G major) are as follows:

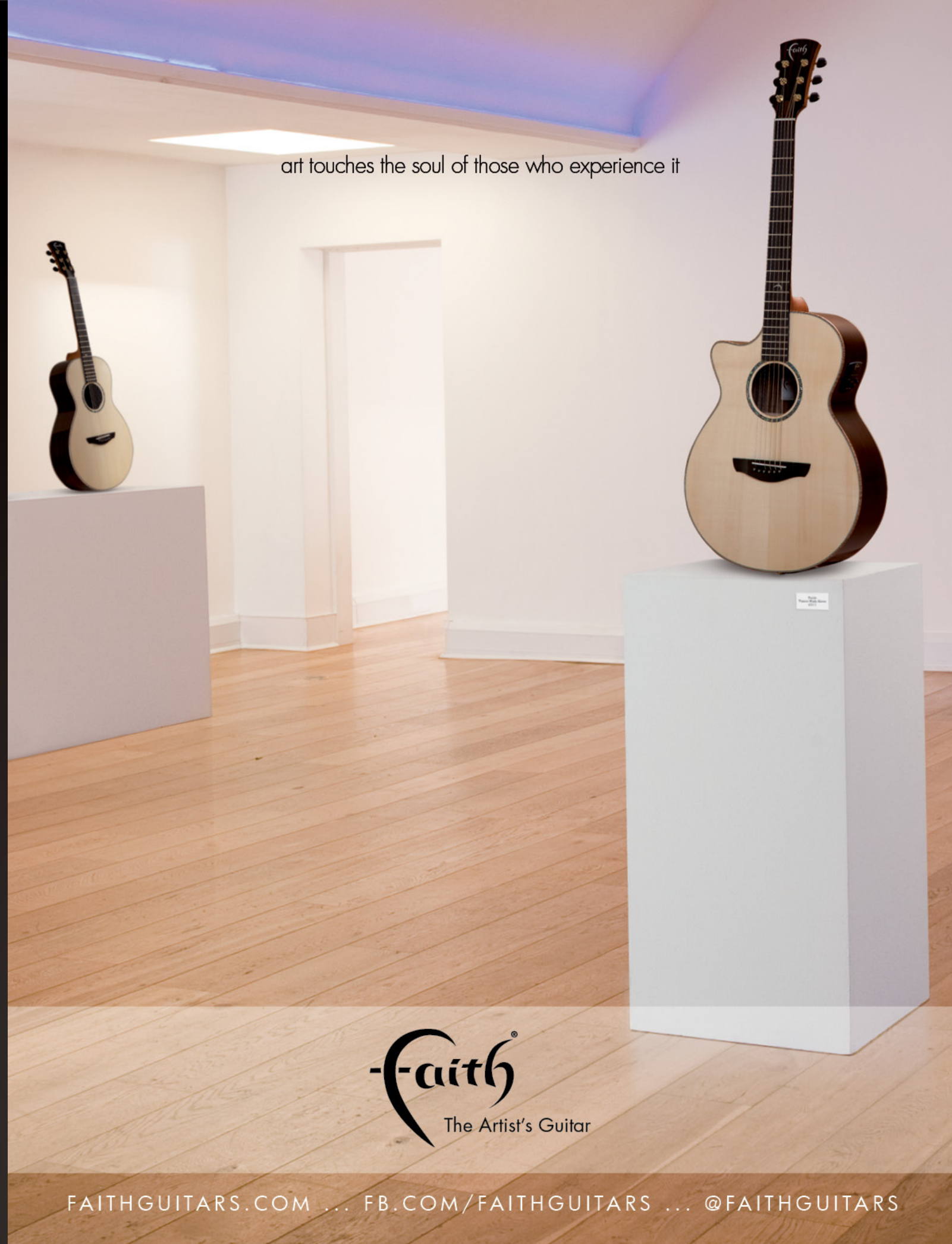
3 - 4 - 2

B - C - A

Once again we apply the same approach as before with our diatonic triads. If you're anything like me then you will love the sound of these voicings. Strangely enough, some of the voicings can sound a lot more 'exotic' than they actually are. Due to the nature of these type of scalar chords, they lend themselves very well to melodic comping, especially as every note in the scale is present on the top string giving you a chance to create some interesting chord melodies. I suggest you experiment with different formulae for yourself to see what kind of voicings you can come up with and as always, keep the ones you like and discard the rest. Have fun!



art touches the soul of those who experience it



Faith
The Artist's Guitar

FAITHGUITARS.COM ... FB.COM/FAITHGUITARS ... @FAITHGUITARS

USING MODES TO EXPAND OUR CHORD VOICINGS *Part Four*

THE Tom Quayle COLUMN

In my last three columns we've been discussing the use of modes within a diatonic scenario to enhance and add extensions to existing chord progressions. Hopefully you've managed to learn the 9th, 11th and 13th chords from previous issues and understood their use in a diatonic progression. In this issue we're going to look at how we can use these ideas in a modal or non-functional context, something that is much more prevalent in the Fusion and Jazz world.

To start, let's just reiterate the difference between functional or diatonic harmony and non-functional or modal harmony. Diatonic/Functional Harmony is based around a key centre, be it major or minor. The majority of the chords in the progression will be derived from that key centre with perhaps a few substitutions thrown in for colour.

Modal/Non-Functional Harmony is not based around a key centre but rather each

chord in the progression is from a different key or mode. We can combine any chords from any key together as long as we like the sound of the end result. When we play modal progressions we tend to see each chord as coming from a particular mode rather than a key centre. Any mode can be followed by any other mode - we simply use our ears as a guide.

The idea of matching modes to each chord within a key and using them to work out which extensions we can use on the chords can be applied very easily to non-functional harmony. In the video provided I take a very simple approach to coming up with a modal chord progression. I start by choosing four root notes, G, F#, F and Ab. These root notes need not be related in any other way than you find them interesting or they sound great together. There is no theoretical basis for this choice.

[...>]

Once I have my root notes in place I can assign a mode to each of them. I could choose the same mode for each one or a different one for each note. The choice is yours and should be guided by your ears and your imagination. The whole point of modal harmony is that you aren't trying to stick to a key or tonal centre. In the video I assign the modes as follows: -

G – Dorian

F# – Lydian

F – Mixolydian

Ab – Mixolydian

The modes that I have assigned to each root note will determine the basic chord type that I give them and also the possible extensions I can put on each chord - you can use the formula for each mode to figure out which extensions will fit on the given chord.

You can choose ANY chord/mode followed by ANY other chord/mode in your progressions - simply use your ears to find out what you do and don't like.

In the video I assign a Gm7 to the G Dorian chord, an F# Major7 to the F# Lydian chord, an F7 to the F Mixolydian chord and an Ab7 to the Ab Mixolydian chord. Once I have this basic progression in place I can add extensions to each chord to give more colour

and fine-tune the progression to my tastes.

Here are the formulas for each of the modes I've used: -

Dorian – 1, 2, b3, 4, 5, 6, b7

Lydian – 1, 2, 3, #4, 5, 6, 7

Mixolydian - 1, 2, 3, 4, 5, 6, b7

Remember that the 2nd, 4th and 6th are the same as the 9th, 11th and 13th respectively.

In the video I end up with the following progression based on using the formula of each mode to pick extensions that I liked: -

Gm11, F#maj7#11, F13sus4, A13sus4.

You'll find the specific voicings I used in the TAB section at the end of the magazine. Once the progression is in place and I like the voicings I've picked, I can then solo over the top of it or write a melody using the relevant mode for each chord.

Good luck writing your own modal chord progression and I'll see you next issue!



USEFUL LINKS

www.tomquayle.co.uk/



Tom Quayle - Using Modes to Expand our Chord Voicings Part 1

MICHAEL CASSWELL**PRO CONCEPTS8****THE FEEL FACTOR**

Hi everyone. I've called this issue's subject 'Feel Factor' because injecting some feel into your playing is our topic. First of all, I have to admit, that teaching how to play with feel is not the easiest of subjects to get across. How on earth do you teach this elusive subject? What is 'feel' anyway? The interesting thing is, you certainly know when someone doesn't have it. It's not something we can specifically identify, it's just there, or it's not. The annoying thing is, you cannot even guarantee it will come knocking on your door, after years of practice or even after a lifetime of playing! It's that vague!

Now, by me stepping up and saying this Pro Concepts column is about feel, definitely isn't me saying 'I've got feel, look at me'!! You are welcome to shoot me down in flames and be as judgemental as you like. I can only go by my own self-image, and what I have heard other people, who I respect in the industry, say about my playing. I guess I must be doing something right somewhere, because I get paid to play guitar, and I would like to think that one of the factors that has enabled this rarest of situations is my "feel".

So, having said teaching feel isn't easy, what I can do is take some simple musical ideas and show you what I might do to inject some life and feel to the proceedings. To make this a little more authentic, I plan to do it unprepared in front of the cameras, so you can follow my thought process and hear how I might choose to express a couple of simple chord sequences, and if we have time, maybe even a little riff (*note to readers of a nervous disposition - we provided a safety net! - Ed*)

Up until now, I have been showing how I might add musicality to lead lines, demonstrating different approaches with cool sounding techniques. Which is all good and great, but when you consider that as a

[...>]

Gi**Michael Casswell - The Feel Factor Part 1****Gi****Michael Casswell - The Feel Factor Part 2**

professional player, you are only doing your big spotlight solos maybe ten percent of the time, then we quickly need to think about other aspects of real guitar playing that matters. Mostly, you will be creating rhythm, as part of a unit, backing the vocals, and playing to what is best for the song or musical piece. And if you can't do that with feel, people soon smell blood. It is great to be a well respected lead guitarist, but if you can't groove, or comp, or match your lead playing with your rhythm playing, then you wouldn't get my respect, or the employment from any interested parties that might need a cool guitar player. I see it again and again - the permanent quest for speed when soloing, but the complete lack of feel, groove, tone and musicality (*huge round of applause, here for Mr Casswell, if you please - Ed*).

Ideally, you need to cover both camps. You need to be able to pull a tasty solo out of the bag (again and again), and be able to be just as tasty with your chord work and rhythm. I think I was lucky at a young age in that I became aware of this word 'feel' that used to be said by much older players than myself at the time. Plus I was jamming and playing with older players, which must have helped. So I was aware as a very young player, what feel might be and who I could listen to absorb it - and this was before the internet or instructional DVDs or interactive magazines.

So what players would you consider have feel, and who might not. This is where a conversation can go round in circles,

because there is no right or wrong answer. I would like to throw a few names out there that are renowned for their feel. Jimi Hendrix, Larry Carlton, Jeff Beck, Robben Ford, Steve Lukather, Michael Landau, Scott Henderson, John Mayer, Peter Green, Joe Walsh, Dave Gilmour, Brian May, Nile Rogers - to name a few. All these players can keep my interest because they have fantastic rhythm chops, they are inventive and musical and always play with great feel. What these players do, is much harder to get a handle on than what someone like Ingwie Malmsteen does. Ingwie is without doubt one of the worlds most technically gifted guitarists, but technical is not always what it's about.

As I said, you need balance in your playing, and if you can back it up with buckets of 'feel', then there will be no stopping you!

iG**_CHECK OUT THE DVDs****USEFUL LINKS**

www.licklibrary.com/contributors/mike-casswell

METAL

EDGE

By Andy James

Andy James concludes his blistering new series -

HOW TO PLAY FAST.

Hello and welcome to the final part of how to play fast. In this issue we are going to look at playing and memorising the seven positions of the major scale using alternate picking and a combination of legato and alternate picking.

First off, I want to show you the first position and all the variations so that when we move through the positions you will be able to apply these variations to the different scale shapes once you have learnt each position. For example, first you will play the first position G major straight up and down using a combination of picking and legato playing. How you will do this is to pick the first note on the low E string and hammer on the next two, then on each string after that, pick the first two notes and hammer on the last note (as each string contains three notes) and so on. Coming back down the scale just do the same but in reverse!

Once you've mastered that combination and scale shape, play the same shape using strict alternate picking starting with a down stroke.

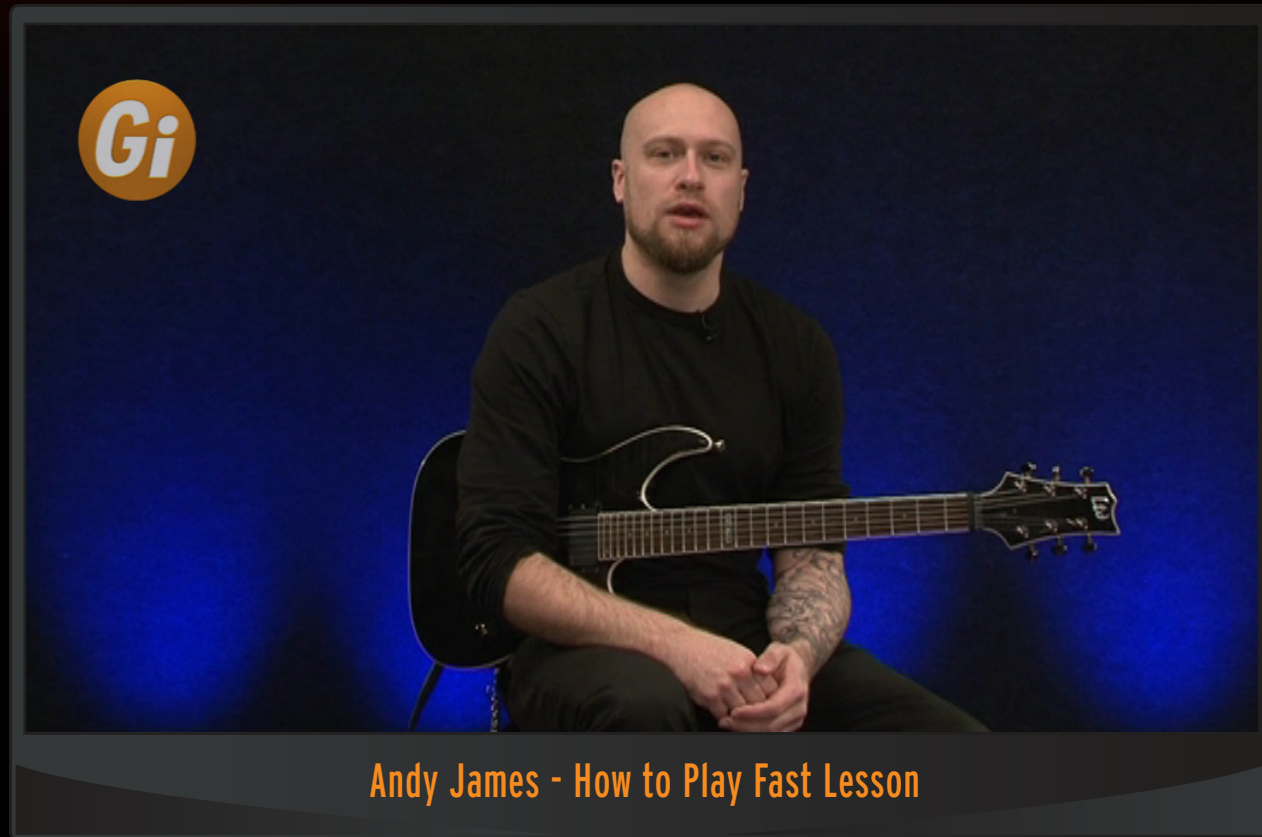
This pattern will start by ascending in groups of six notes then the last three notes repeat to become the first three notes of the next six note sequence. Repeat this throughout the scale then coming down, do the same but in reverse.

It's one thing to be able to play up and down scales but a great way to break out of that is the play the first six notes of each positions and play them up in octaves. That means you play the same six notes three times moving diagonally up the guitar neck covering more ground. You can also apply the two sequences that we looked at. The alternate picking sequence and the combination of legato and alternate picking.

Now you have all that knowledge, try it through all the positions of the major scale up and down. After a while you will really start memorising these positions and in turn will also develop your fast playing, but in a musical and usable application.

[...>]

THESE EXAMPLES HAVE HELPED ME GREATLY IN BUILDING UP MY SPEED AND ACCURACY OVER TIME



Andy James - How to Play Fast Lesson

FOR EACH POSITION A QUICK BULLET POINT LIST

: Legato and Alt pick sequence up and down

:Alt pick sequence up and down

:First six notes played in octaves up and down using the above sequences.

This will become second nature after a bit of practice and after a while you will start making up your own sequences and ways of getting up and down the guitar. But you must practice this first to unlock your potential.

As I always say, application is key with this stuff. Try using it in different keys to backing tracks, or when you write solos or jam with your band. Whatever the scenario, the more you use what you have learned, the easier it will be to store in your subconscious so you can express yourself the way you want to without having to think about every single note you play.

There is always a trial and error process involved in building technique. You may find yourself becoming better at some techniques than others. You may find you're equally as good at every technique. Over the years, I've found what I'm comfortable with and what I'm not and I've focused on what works. If you can do that you can consistently be good every time you pick up the guitar. That's not to say that you shouldn't work on what you find difficult though. For me I'm always working on things I find difficult in the hope that one day that part of my playing will match up to other, more polished, areas of my playing.

I hope that this look into how to play fast has given you some good ammunition to speed-up your playing effectively.

These examples have helped me greatly in building up my speed and accuracy over time and it should help you out too. That concludes our look at playing fast. Just remember to practice everything slow and evenly and gradually increase speed to the desired tempo and once you've done, get out there and melt some faces. Until the next issue, Keep Rockin'



CHECK OUT THE DVD's



USEFUL LINKS

www.andyjamesguitarist.com/

Hi everyone and welcome to my latest column. This month we are staying with the Hybrid Picking but we are going to mix in some legato ideas and some sweep picking. I personally have always enjoyed putting different techniques together to build interesting licks and phrases, although it can be exciting to execute a fast run with only alternate picking or play a cascade of notes using only legato it is important to not just jump from one technique to another as if you are just displaying your bag of tricks. I love the way Yngwie Malmsteen uses hammer-ons, pull-offs, alternate picking and economy picking in just one run, sure he does a great job of the alternate picking and just about everything else but the varied techniques put together create great excitement and interest. Eddie Van Halen is another great example of someone who will combine alternate picking and legato to execute some great ascending ideas. Please

don't put your great picking runs or whatever else on hold on my say so but consider constructing licks by combing the different techniques you have under your belt, this way you will still have everything you have, but you will also have a whole lot more.

Let's look at the licks in this month's column.

Lick No 1 uses a combination of legato ideas when ascending and hybrid picking when descending. The lick starts out with a simple three note per string idea on the G and B string, as we reach the high E string we use a group of five followed by a simple pull-off to start our descent. Now we start our first hybrid picking idea. When descending in this fashion it's very effective to use your second finger to pick the string above the one you are playing, e.g. as this first lick descends you will notice once the pull-off on the B string has been played at this point we pluck the 5th fret high E string with the second

Stuart Bull's

GUITAR WORLD

hybrid picking



[...>]

finger of our right hand and now our descent is in full flow. The pull-off combined with hybrid picking continues throughout until we end the lick on the 7th fret D string.

Lick no 2 mixes three groupings for the initial ascent. First we have a group of 7 on the G string a group of three on the B string and a group of five on the high E string. At this point we start our descent in a very similar fashion to lick No 1, only this time finishing on a G note. This lick is pretty much a variation of lick No 1 but it is useful as it demonstrates what can be done with some simple tweaking to an idea.

Now we are at lick No 3 and we really start to mix some ideas together. We start out with an Am arpeggio using hybrid picking. I use this idea a lot playing triads across three strings always starting with a pick on the first string, second finger of the right hand to play the second note of the arpeggio, finally executing the last note with the pick again. In the case of this arpeggio we have a first inversion root, third and fifth across the A, D and G strings but feel free to experiment with other inversions. We will discuss some of these ideas in future columns. After the Am arpeggio we run into a pretty standard three note per string idea using a group of five and a pull-off on the high E string as we used in the previous two licks. Now we shift up to the 13th position to finish our lick

with a D Blues scale phrase, utilising hybrid picking once again.

Here we are at the final lick for this issue. With this lick we take our hybrid picking arpeggio idea a step further by adding two more notes and some legato. The opening idea is an Am9 arpeggio, we play this by using a regular three note ascending pattern on the low E then performing the 5th on the A string and the 7th on the D string the A string note is played using the second finger of the right hand then picking the D string note with the pick. With the exception of the opening idea the lick is the same as the Am arpeggio in lick three - we are just taking it a bit further. As we arrive at the D string we are in a perfect position to start a three note per string legato idea which play on the D, G, B and high E strings at this point we are using the A natural minor scale. At the conclusion of the three note per string idea we shift to the 10th position and sweep down an Em 7 arpeggio finally sliding up to an A note at the 12th fret to bring our lick to a close.

I hope you have enjoyed these licks and will be inspired to mix your own techniques to create new ideas or at least breath some new life into the old ones. Good Luck!



Tanglewood®

Sundance Natural...



Open Pore Perfection...



Trust Tanglewood®

WWW.TANGLEWOODGUITARS.CO.UK

ULTIMATE DVD LESSONS

Classic Rock Collection..

Get your essential guitar techniques up to speed with these award winning DVD lessons!

TABLATURE DOWNLOADS FOR LESSONS

Our TAB downloads are **FREE** for all subscribers. To get your hands on this month's notation tablature, [subscribe](#) or [download now!](#)

Andy James - How to Play Fast



Jamie Humphries - Rhythm Methods



Jamie Humphries - Steve Morse Tech Session



Tom Quayle - Using Modes to expand our chord voicing



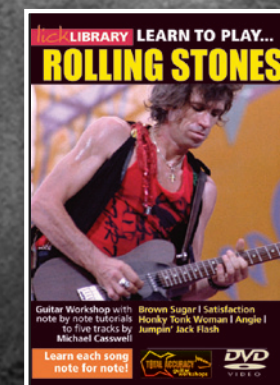
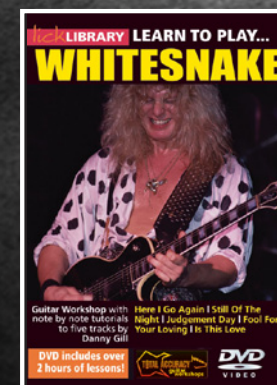
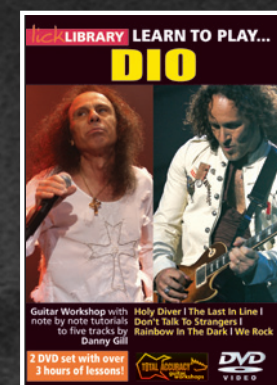
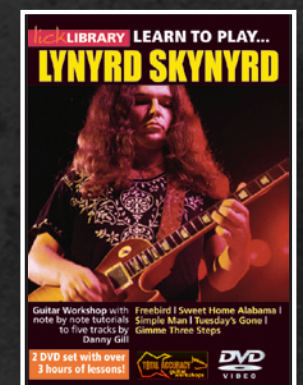
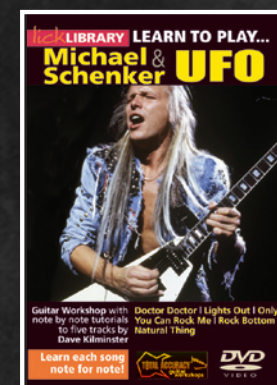
Giorgio Serci - Cascade or 'A Campanella' lesson



Rick Graham - Diatonic triads in G



Maneli Jamal - Lesson 3



lick **LIBRARY**

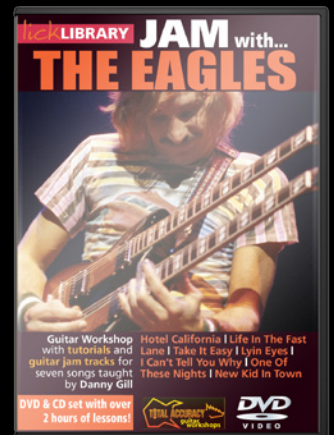
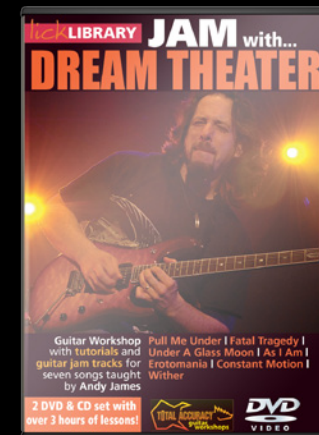
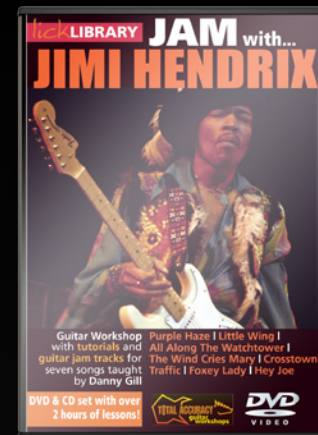
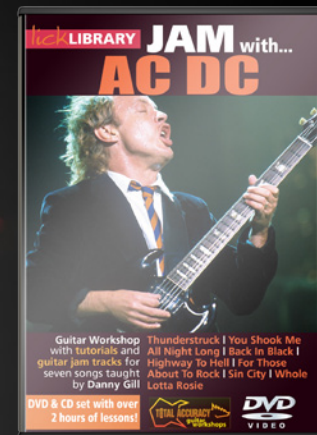
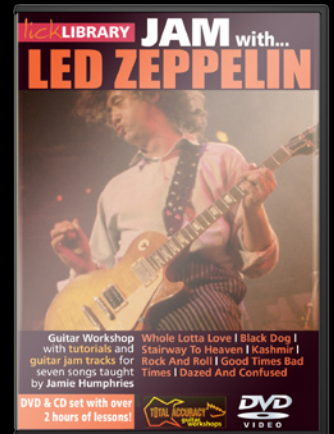
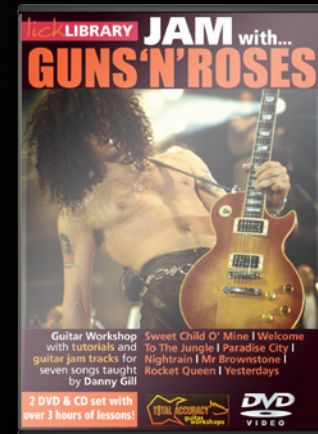
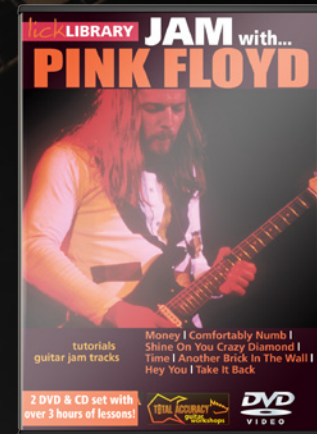
Ultimate

GUITAR LESSONS

DVD guitar lessons, online lessons. All styles, beginner to advanced

Interactive Guitar

LickLibrary Ultimate Guitar Lessons

CHECK OUT LICKLIBRARY.COMlick **LIBRARY**VIEW THE **FULL PRODUCT CATALOGUE**

lick LIBRARY

LEARN GUITAR ONLINE!

Hundreds of guitar lessons online now, **FREE** for members to watch, plus **JamTrax**, performances, and more new content added each month!

Watch our expert presenters - all top players and teachers in their own right - break down songs and techniques into digestible chunks. Individual segments are played slowly first, then brought up to speed - all you have to do is watch and copy. You'll find you're learning and improving faster than you ever believed possible.

Learn Eddie Van Halen's exact solo for **Eruption**, get **Comfortably Numb** off pat, nail that right to Sweet Child O'Mine - there are hundreds of lessons online and we're adding to them all the time. Each track is broken down into small sections so you can learn even the most complex solo.

Whether it's acoustic finger-picking or full-on shredding, whether you're a complete beginner or an accomplished player, you'll find what you want online at www.licklibrary.com

GUITAR LESSONS 24/7

All styles,
All levels



An Introduction to Licklibrary

Want lessons and FREE DVDs?

- ▶ **Any 3 FREE LickLibrary DVDs** in every 6 month period
- ▶ FREE unlimited access to not for note lessons to over 300 classic tracks
- ▶ FREE access to watch technique lessons for all guitar styles
- ▶ Jam with over 400 FREE guitar Jamtrax
- ▶ More new lessons and jamtrax added each month

For more info and options

[CLICK HERE](#)

www.licklibrary.com

Reviews

Welcome to Guitar Interactive's
reviews section.

Steve Morse heads our review gear line-up this issue, as you'd expect, with his signature Y2D Musicman, an Engl head and a second look at the TC Flashback pedal, which features Steve's own downloadable TonePrint.

We've a couple of real firsts, too - Orange's debut signature amp - a Jim Root Signature model just about to join the Terror range and the inimitable Guthrie Govan, who dropped in to our studio to demonstrate Vigier's latest incarnation of its fabulous fretless guitar, the Surfreter. It doesn't get hotter than these two!

We also have reviews of Peavey's highly regarded Delta Blues combo, two new additions to Yamaha's Pacifica guitar range,

TC Electronics' PolyTune, Hughes and Kettner's 18 Watt Tubmeister combo, the Digitech iStomp, two wah pedals from the veteran maker Morley and the unique Pedalsnake system, for all you FX fans.

Is there something you'd like to see the iGuitar team review?. Why not email and tell us what you'd like us to look at? Just email gary@iguitarmag.com



Gary Cooper - Editor



Orange Signature #4 Jim Root Terror

It was one the surprise launches at this year's NAMM show - Orange's signature #4 Jim Root Terror head and cab. But Orange doesn't do signature amps, does it? It certainly never has before, so what made Slipknot's Root the lucky man? And what sets the Jim Root Terror apart from the pack? iGuitar got one of the first review samples and **Rick Graham** started asking the questions...

I was very surprised to learn that the UK's Orange Amplification hasn't produced a single signature model product in its forty plus years history and when you think of some of the legendary names who have used Orange you have to wonder why. Well, whatever the reason, that is now a thing of past following the introduction of the 'Signature #4 Jim Root Terror Head'. Produced in conjunction Jim Root, the guitarist from Grammy-nominated band Stone Sour - and perhaps the more well known Grammy-Award winning band Slipknot! - this amplifier is an all tube/valve mini head, in the familiar Terror style package - slated to be capable of a lot more than just high gain tones.

Based on the dirty channel of Jim Root's own Orange Rockerverb 100 amp that he uses on tour and in the studio, the #4 is essentially a 15 Watt head that packs a pretty beefy punch. For this review we had it hooked up to its matching #4 Signature closed back 2x12 Orange cabinet with offset speakers and as a pair they both looked pretty beastly all in black. I say all in black but with a subtle dash of Orange in the right places!

It's also great to see a signature product associated with such a high profile player/band that isn't completely covered from head to foot in the band's logo. Instead, a much more subtle approach has been opted for by the addition of a small signature on both the head and cab, resulting in a much classier looking product (both Slipknot and Stone Sour logos are visible are on the rear of the amp).

The Orange's front panel is a relatively simple affair, with full three-band EQ controls, gain control and a power attenuation switch enabling the user to easily switch between 15 and 7 Watts. Turning to the rear of the amp we have multi speaker outputs and a very handy tube driven FX-Loop, should you wish to take your tone in a different direction.

As the #4 has been marketed as being a highly versatile amp and not just a fire-breathing Heavy Metal dragon, I was very keen to get it plugged in, powered up and switched on, so I could sample some of the clean tones on offer- which is something I'm guessing most of the targeted demographic may not be all that interested in! But it was



pretty obvious that Orange was going to voice the Jim Root more on the aggressive side of its Terror range, and if it was to deserve its billing as something more than a Metal amp, then it had to deliver more in the way of tone

that the sort of high gain mayhem you'd take for granted.

And I was very happy to discover that the Orange didn't disappoint in that department

[...>]



STAR RATING ★★★★★

CHECK THE SPEC



at all. In fact it's capable of some really lovely clean tones with good headroom. The range of the three-band EQ is very impressive indeed, too, and with a little bit of tweaking can take your clean sounds into completely different territory. Turning the gain control in a clockwise direction put a very big smile on my face indeed. Everything I dialled in, from lower gain vintage sounding Rock, to full-on in your face Metal, sounded superb, with impressive sustain and rich harmonics across the board. Heavy chugging rhythms sounded beefy but very tight, while leads felt smooth and creamy but with an aggressive edge. Very impressive and very inspiring!

[...>]



Orange Signature #4 Jim Root Terror Review

Check out the video and hear for yourself!

I had a great time reviewing this amp. It is most certainly a very versatile unit, capable of far more than the obvious ultra high gain tones. And then you have to take into account the price, which we feel makes it all the more impressive. I have to be honest, I'm never one to be very excited about a signature model but this amp just made me want to play and play and play. That, for me, is a sure sign of a fantastic product! We've no choice but to award it our joint highest ever score.

Well done, Orange!



Guitars Elevated. Made in the USA by Grover Jackson.



16

In 1979 Grover Jackson redefined the electric guitar. 22-fret oiled necks, a menu of pickup arrays, compound radius fingerboards, large frets, floating bridges, and striking finishes are just a few of the advancements Grover brought to the table.

Well, it's been over 30 years and Grover Jackson is at it again. To see what other manufacturer's guitars will be like in 2042, you need to check out a GJ² today.

For more information and dealer locations visit GJ2Guitars.com

GJ²™

©2012 GJ2 Guitars. All Rights Reserved

Musicman Steve Morse Y2D

Steve Morse isn't just one of the world's most respected guitarists, he isn't only our cover artist for this issue, he's also the brains behind one of Musicman's most interesting guitars. **Danny Gill** gives his impartial video verdict on the Morse Y2D, while we asked Musicman insider, **Jamie Humphries**, to give us a user's eye appreciation.

Steve Morse has had a very long association with the Ernie Ball Musicman company, and has been playing their guitars exclusively for more than 20 years. I myself have been a Musicman artist for the past 15 years, and work also as a demonstrator for Musicman, so I have a real in-depth knowledge of their products. My love for Musicman guitars actually started when I first saw a Musicman advert with Steve Morse in it, and I loved the look of his original blue Steve Morse model, and the cool four and two headstock design.

Having got that out of the way, it's obvious that I'm not claiming to be 100 per cent impartial on the subject of Musicman - but I do know a lot about them! Danny Gill, who filmed our review, is not a Musicman player, though, so if you like, take him as the impartial view and mine as the honest view of a user!

The Steve Morse guitar was originally based on Steve's customised Fender Telecaster that he modified himself and called the "Frankenstein Telecaster". The guitar had a Tele body, a Strat neck and a Gibson Tune-

o-matic bridge. The guitar also included humbucking pickups in the neck and bridge, with a single coil fitted directly next to the bridge pickup and a slanted single coil between the neck humbucker and the single coil next to the bridge humbucker. Steve started to work with Musicman in 1986 and produced the first Steve Morse signature model. Although based on his original Frankenstein Tele, the guitar featured a double cutaway body, although still with a slab Tele-style body. The first 50 were all hand signed on the headstock by Steve, with him keeping number 1 of 50, and you can see that very guitar in our exclusive video interview in this issue. Steve has used that original guitar on every tour and album since it was first built for him! The guitar tells so many stories, with Steve even having taken a grinder to the neck joint and plate to enable him to still play it on one occasion, when his arm was set in plaster after he broke it!

The original Morse model was and still is a great guitar, but some people found the switching slightly complex; although it's pretty logical once you get your head



iG STAR RATING ★★★★★

CHECK THE SPEC

round Steve's way of thinking. The SMY2D guitar came about as a slightly stripped down version that suited Steve's role in Deep Purple. The guitar still has the same original double cutaway body, but the new model features a quilted maple top which comes in either a stunning "Deep Purple" or "Blue Burst". The guitar also features a clear plexiglass scratch plate, protecting the top but still allowing you to see it. The guitar includes the classic four and two head stock that serves two different purposes. The first and most important is it provides a totally straight string pull, meaning minimal friction resulting in more stable tuning. Also this design of headstock means that it is slightly smaller, and makes the guitars easier to fit in the overhead compartments of aeroplanes; that is a fact!

The guitar has a birds eye maple neck, with a rosewood board, and 22 high profile wide frets. The neck profile is also based on Steve's original Strat neck off of his old Tele.

Now onto the pickups and controls and as I have mentioned the Y2D is slightly stripped down and features three pickups instead of four found on the standard Steve Morse guitar. These comprise two custom wound DiMarzio Steve Morse pickups, delivering lower output but with slightly boosted mids. There is also a single coil pickup mounted directly next to the bridge pickup, and Steve uses this to produce cleaner tones by just flicking the five-way switch. The pickup selection is based on Steve's favourite settings from his original guitar, which features a two-way toggle, a three-way toggle and a three-way lever switch. Be sure to check

NEW!


- Morley's TrueTone Buffer Maintains Signal Integrity and Guitar Tone
- Foot Switchable Clean Boost with 20dB Level Knob
- Dual LED Indicators
- Power from 9V Battery or 9V Adapter

SOUND GREAT AND BE HEARD!
MORLEY®

Buy A Morley. And Step On It.
www.morleypedals.com


Hagstrom
The Legend Returns


For more information please visit: www.rosetti.co.uk/hagstrom

Rosetti Distributed Exclusively in the UK by Rosetti LTD. 4 Blackwell Drive, Springwood Industrial Estate, Braintree, Essex. CM7 2QJ
 Tel: 01376 550033 Fax: 01376 550042 E-mail: music@rosetti.co.uk Web: www.rosetti.co.uk & www.hagstrom-guitars.co.uk

f Find us on Facebook
www.facebook.com/rosettitld



out Danny's demo of the guitar to hear the different settings, which are basically bridge, bridge and single coil, single coil, neck and bridge and finally neck, so you can see you can get a wide variety of tones from the guitar, which you can also hear in my Steve Morse Tech Session, where I use my very own Y2D guitar.

The tone of this guitar is slightly brighter than the original Morse model, due to the maple top, but the guitar still produces a very tight bottom end, that Steve favours for Deep Purple, and it also has slightly those boosted mids for soloing. You can also produce shimmering cleans with the bridge humbucker split with the single coil, or the single coil on its own. The 250k pot enables

you to clean up very crunchy tones, and is the perfect combination with the lower output signature pickups. The tone and volume and five-way lever are in easy reach of the picking hand for switching, and if you are familiar with Steve's playing you will know he is constantly manipulating his tone with the controls!

A signature guitar is never going to be everyone's choice of guitar, as let's face it, it's built for someone else! Steve is a very unique guitarist and is very particular about what he wants and likes, so this guitar will very much appeal to the Steve Morse fans. But saying that, this is a thoroughbred Rock guitar, capable of producing a myriad tones. The build quality is flawless; with a



A signature guitar is never going to be everyone's choice of guitar, as let's face it, it's built for someone else!

huge attention to detail where the finish of the instrument is concerned. And as with all Musicman guitars, the neck is to die for.

Am I biased? You could say I am as I play the instruments, and this was always going to be an issue with me writing this overview. But then ask yourself this; I'm a professional guitarist who has been playing Musicman guitars exclusively for the past 15 years, on every CD, tour, DVD and TV show I have ever performed on. I think that says enough. If you are in the market for a beautifully built, versatile and stunning instrument, then the Steve Morse Y2D should be at the top of your "Must try" list.



Vigier Excalibur Surfretter Special fretless guitar

Guthrie Govan - one of the masters of the fretless guitar - demonstrates the latest addition to Patrice Vigier's astonishing Excalibur Sufreter guitars.

Gary Cooper provides the words.

Question: how do you review a new fretless electric guitar? Answer: first find someone who can play one! Though Vigier's fretless guitars have been around for two decades and have gained prominence in the hands of players like Ron Thal and Guthrie Govan, it has to be admitted that tackling one for the first time is a pretty daunting prospect - particularly if you are being asked to review it on video for viewing by hundreds of thousands of iGuitar readers around the world!

Fortunately, we had Guthrie Govan on hand (as you do) to offer us a demo and an opinion. We're not calling it a review, as such, because Guthrie is a Vigier endorser - but his unique demonstration will let you hear this astonishing instrument being played by one of the greats!

French guitar builder Patrice Vigier has been impressing guitarists and bass players since the 1970s, his instruments offering a blend of musicality and tone, playability and sheer good looks that few rival. Patrice is also a great innovator, too, having been one of the first to successfully mate wood

and carbon fibre in his unique 10/90 necks, which are 10 per cent carbon fibre and 90 per cent wood. It makes for one of the nicest necks you can play, reliable, effectively impervious to warps and twists (in other words, great for travelling professionals) and without dead spots.

Patrice's first major impact on the market was with his basses, which I remember being hugely impressed by when I saw them back in the late 1970s. With success in the bass market it must have seemed obvious to him that, as bass players liked fretless instruments so much, so might guitarists. It didn't turn out quite that way of course, and Patrice is the first to admit that persuading guitar players that they both could and should consider a fretless was an uphill task, when he launched it in 1980.

He admits that several times he almost gave up and withdrew the model: "It was a very frustrating experience. Every year I would

make a new instrument, take it to a trade show but nobody was interested - nobody: for 17 years! After all that time I was about to give up but, in particular, Ron Thal - Bumblefoot - started to play it and that created tremendous interest."

Indeed, Ron Thal now has a Vigier doubleneck, one of the necks on which



WORLD EXCLUSIVE!

iG STAR RATING ★★★★★

CHECK THE SPEC



is fretless, and the exposure he has given it, both with Guns 'n Roses and on his solo work, has created a stir around the world. Following Bumblefoot, a handful of other high profile players, including Guthrie Govan, started realising the instrument's potential and now, Vigier says, the Surfreter models are one of the company's biggest draws at shows and clinics. In fact, Ben Whatsley, who looks after Vigier sales in the UK, reports that the company is selling more Surfeters than it is 7-string models, which is quite a revelation!

The technical challenges in making a fretless guitar reside, as you would imagine, in the fretboard itself. The instrument is naturally low in sustain, particularly as Guthrie says in our video, on the higher notes, so Patrice and his team originally sourced a material called Delta metal, which managed to boost the sustain to acceptable levels, while retaining a good appearance and standing up to wear and tear.

"The problem we faced with using a wood fretboard was that you had no sustain on the high strings,"

Patrice told me. "Even if you use ebony it's still too soft and absorbs energy, as does human skin, of course. So I ended-up with Delta metal which is very hard, resists corrosion and let

us build a guitar that had almost the same sustain as a fretted instrument."

Problems with the supply of Delta metal and the restlessness of Patrice Vigier's inquisitive mind, however, have seen the company spend over 18 months developing its own alloy - called iMetal - the use of which is the main difference between the brand new Surfreter and previous models.

So what exactly is iMetal and what does it do? Well, let's start with what it isn't - which is the gold-bronze colour of previous Surfreter's fingerboards. iMetal (a secret alloy) is silver/chrome in colour and, Patrice says: "It doesn't tarnish, it will keep the same look it's even tougher and most importantly, it produces even more sustain than Delta metal did."

I'm not going to comment on that (you don't want to hear me try a fretless guitar - trust me!) but watch the video and see Guthrie's reaction. Not only can he make a Surfreter talk, he knows the previous model inside out so can make an informed comparison.

It's really the use of iMetal that sets the new Vigier apart from its predecessor. That aside, the guitar remains more or less the same, so rather than repeat the specifications here they can be found in our usual Tech Spec location - along with the prices. Well, you are tempted to buy one and join the ranks of those learning how to tame a fretless, aren't you? Me? I'm just off to stick my head in a bucket of water, having heard what Guthrie can do with one of these!



Vigier Excalibur Surfreter Special fretless guitar

Digitech iStomp Pedal

iOS based amp modellers and effects processors have been around for a couple of years now but Digitech has taken the idea one step further with the iStomp, a supremely versatile, stand alone FX pedal customisable through the App Store. **Tom Quayle** checks it out...

The idea of effects units and amp modellers running on Apple's iOS operating system is certainly not a new one. Many companies have been falling over themselves to adopt the latest and most fashionable technology and appeal to guitarists who must have the latest gadget or app for their iPad or iPhone. Often the results have been pretty hit and miss with sub-par tones on hand, leaving the app as nothing more than a fun curiosity for a while. Certainly, the average gigging guitarist would never use such a device in their live setup. Digitech is looking to change this with the introduction of the iStomp pedal, a compact and customisable effects pedal that looks exactly like every other pedal on your board. In other words it really couldn't be any more guitarist friendly!

The unit comprises a well-built, solid outer shell with a standard 9v DC input and stereo ins and outs. Digitech has used a high quality footswitch and knobs giving the whole pedal a professional feel and look. Stereo operation allows you to run a stereo rig or even use the pedal in a studio environment. A customisable, colour LED signifies on/off operation. The innovation with the iStomp is that, unlike virtually every other

audio peripheral on the iOS platform, once programmed with the effect of your choice the iStomp can be disconnected from your iPad or iPhone and used on your pedal board in the normal way. This is a superb feature - after all, who wants their precious and very expensive iPhone/Pad on the floor by their pedal board where they're stomping on pedals during a gig?

The iStomp ships as a good sounding overdrive pedal called the Redline but coupled with your iOS device via the included DSC (Digitech Smart Cable), is customisable via Digitech's free app called 'Stomp Shop'. Upon launch the app recognises the attached device and presents you with a range of 22 different effects in four categories that can be purchased and loaded into the pedal. The categories included are broken into Compressor/Pitch/Filter, Overdrive/Distortion, Chorus/Modulation and Delay/Reverb with multiple options in each category ranging from models of well-known pedals to Digitech's own takes on classic effects such as Phasers, Tape Delays, Flangers and Tremolos.



Digitech iStomp Pedal Review

[...>]



STAR RATING ★★★★★

CHECK THE SPEC



As downloaded, the app contains two free pedals, one being the Redline Overdrive, the other digital type delay called the Total Recall. Other pedals can be purchased for a low price (although more than the average in-app purchase) with each purchase appearing in the lower half of the screen. Once purchased the effect can be loaded into the pedal and the iOS device disconnected. It's a superbly simple process and the app looks great and uncluttered, especially considering that there are quite a few pedals on offer.

For the wary purchaser, each pedal can be used in a fully functioning demo form for a five minute period and this trial can be repeated as many times as you wish until you've made your decision. This is a very welcome addition and gives you peace of mind as you know exactly what you're getting with each purchase. Loading effects is as simple as tapping the effect you want and hitting the load button. It takes about 20 seconds to load the effect into the iStomp, at which point you are immediately ready to play.

I tried almost all of the effects on offer in demo form and was very surprised by the sound quality, both in front of our studio amp and in the effects loop. The initial overdrive setting was fat and crunchy with a very realistic, analogue sound. It responded very well to pick attack and volume changes from the guitar. The Total Recall delay was supremely clean and quiet with a good range of delay times and even an effective ducking delay mode. All of the modulation effects sounded lush and quiet without an overtly digital harshness. The Octaver was equally impressive tracking playing very well and fattening up the sound in a very pleasing way

forcing you to play your most embarrassing funk and disco riffs! I can only assume that Digitech will expand the range of effects on offer and if the current sound quality is anything to go by this can only equal more great effects. Digitech also ships the unit with attachable stick-on labels with the name of each effect and control layout for the four knobs.

There are, however, some significant downsides to the iStomp approach. If you like quite a few of the effects on offer, you have no option but to purchase multiple pedals if you want those effects to run together on your board. Whilst a single iStomp isn't an overly significant financial outlay, multiple pedals will soon mount up to the levels of boutique effects that potentially sound much better than the digital effects on offer here. Adding in the cost of all the effects on offer bumps the price up to a pretty hefty sum, considering that only two effects are included for free. For less money there are competitor pedals that include all of the effect types on offer here, plus many more in a small footprint, without the need to attach an iOS device and update the pedal every time - even allowing preset and midi functions.

I think the iStomp has appeal for existing iOS users who want a very simple approach to having multiple effects at their disposal but without the need to switch quickly between them. There are cheaper and possibly more flexible options available that don't require an iPad or iPhone to operate but you can't fault the iStomp on ease of operation and sound quality. If you are an iOS user it's certainly worth checking out.



Peavey Delta Blues 15" combo

We were all set to ask **Michael Casswell** to review a Peavey Delta Blues combo but it turned out, he'd already found one...

When I recently got close to the filming dates of the Learn to Play John Mayer DVD for Lick Library, I started wondering how I was going to replicate some of the great Mayer Strat tones. On the track listing, he uses three amps, made by Fender, Two Rock and the legend that is Dumble. Rock tones and high gain tones are relatively easy to get, but sweet, bluesy, dynamic singing tones are a whole different ball game, and that was exactly what was needed. After a lot of swearing, cups of tea, and pulling my hair out, I eventually stumbled upon a nice Mayer-ish tone using my 62 Strat, a Peavey Delta Blues, and a few pedals. The Peavey Delta Blues? Yes, this unassuming, vintage-styled combo not only saved the day for me, but seriously impressed with its amazing sound.

The Delta Blues basically shares much of its insides with the Peavey Classic 30. I own a Classic 30, and generally recommend people check one out when they are in the market for a good all-round, reliable, portable combo, for not too much money. The Delta Blues has some differences though - for example, a tremolo circuit, which is one of the nicest I have heard. It seems to be able to go slower, faster, and deeper than most I have tried. Again, I needed a nice tremolo effect for the John Mayer DVD on the song

'Gravity' and this amp nailed it.

Obviously we are talking all tube here, with three Electro Harmonix Sovtek 12ax7 pre amp, and four Sovtek EL84 power amp tubes in a two parallel pair, push pull output stage, giving class AB operation. That is the technical way of saying, "it sounds great!" It has two channels selectable by a footswitch which doesn't seem to be included with this one (shame!) and there is a little push boost switch for the crunch channel giving a 25dB gain boost. The onboard spring reverb is very musical if you don't overdo it. For reverbs, I tend to stick to digital verbs in the loop, but this spring reverb sounds usable. Talking of effects loops, I am glad to say the Delta Blues has one onboard, which again expands the sonic possibilities for use with any of those nice time-based effects you might have lying around! The styling is retro tweed Fender, and I have saved the best till last..... the knobs all go to 12..... which beats Nigel Tufnell's 11, any day!

I'm not going to say much about the amp's sound here as that's what the video's for - and this really is an amp that needs to be heard rather than read about. The secret is in the name. If that Delta Blues sound is what you want then this is very likely to be the amp that delivers it.



STAR RATING ★★★★★

CHECK THE SPEC

[...>]

I should say that the 15" version isn't the only one on offer, but I think the secret ingredient when it came to the Delta Blues saving the day for our recording, was the 15 inch Peavey speaker it's loaded with. You can get a 2x10 version, but for me, there is a little bit of magic when it comes to playing Blues with a 15 inch speaker. It also really liked pedals, and I got even closer to a JM tone when I put a Lazy J cruiser pedal in front of the clean channel of the amp. Thank you Peavey! Thank you Jesse Hoff of Lazy J amps! Once I had the sound, all I had to stress about then, was actually playing like John Mayer!



[...>]

Fender has its own 15 inch beast with the Fender 65 re-issue Twin Custom 15, which is also a nice amp, but costs more money, and the Peavey Delta Blues is certainly a very good comparison if you don't want to pay out that much. At really high volumes the Fender would have a little bit more articulation, whereas the Delta Blues will sound more like a smoking, on the edge, bluesy bar room brawler. It's 30 Watts, which means it is loud, but at band volumes, it doesn't have the clean headroom that obviously more power will give you. Still, for most sensible playing volumes, this will cover a lot of guitar styles easily. From Country to Jazz, from Funk to Blues Rock, the Peavey will handle it all.

Two of these in stereo - especially with the right pedals - would sound fantastic, by the way and I should mention that have also seen these amps used for Blues harp players and pedal steel players to great effect

Peavey gear is great. It's made in the USA, it is usually strong and reliable, reasonably priced, well made, and sounds as good as the player using it. I think you can be assured that the Delta Blues would be a reliable road and studio amp. Especially if you just happened to be filming a John Mayer tutorial DVD!



Peavey Delta Blues 15" Combo Review

BILL KELLIHER

MASTODON

SG1820



BILL KELLIHER AND HIS SG 1820 STANDARD MODEL

... ALL OF THE NEW SGS ARE BASED ON SG 1820. ITS SPECS AND APPEARANCE ARE BASED ON FEEDBACK FROM THE ARTISTS WHO WERE INVOLVED IN ITS DEVELOPMENT IN TOKYO, LONDON AND YASH (YAMAHA ARTIST SERVICE IN HOLLYWOOD). ... SG1820S ARE ALL HANDMADE AT YMC IN JAPAN AND FEATURE THE CUSTOM-SHOP PARTS RELIED ON BY PROFESSIONALS FOR TOUR-READY TONE, FEEL AND RELIABILITY.

LATEST ALBUM ... CRACK THE SKY

WWW.YAMAHA-EUROPE.COM



YAMAHA

Morley Classic and Steve Vai Bad Horsie 2 Wah Pedals

Morley pedals have been around forever (well, since the '60s at any rate) and the range includes some of the most respected models on the market - particularly the Morley wahs. We gave two to Gi's latest team member, **Levi Clay**. Go on then, Levi, we said: stomp on that! And he did...

There are few big names in the wah genre. You have your Crybaby/Vox design (I know this may sound like heresy to a pedal addict, but they are the same basic idea, with different voices) and even the Ernie Ball design plays on the same basic idea. There are some really wacky ideas out there like the Plutonium Chi wah ([check out our review here](#)) and even the Zvex Wah Probe; but these are so far removed from the classic design they almost belong in a class of their own. In fact the only company that has really come close to a potential improvement on the classic design is Morley, with its electro-optical driven expression pedals.

Now Morley are not new to the game, in fact the Lubow brothers started the company in the '60s manufacturing everything from innovate echo units to faux Leslie units (apparently this is where "Morley" comes from, more-lee as opposed to less-lee).

The earlier units have faded from the public eye somewhat, but that electro-optical design is still going strong.

The concept is simple, when you move the pedal from heel to toe, you control a shutter which controls the amount of light reaching an LDR (Light Dependant Resistor). This means that, unlike almost every other wah on the market, you don't have a potentiometer which can deteriorate over time and become crackly.

Both of the pedals we looked at fit nicely into the "built like a tank" cliché, and both can be powered by either a 9v battery, or a traditional power supply (not included). So far my only complaint is the size of these pedals. Us gear heads all know that pedalboard real estate is a big factor in what we choose to take out on the road, and these wahs are a little bigger than many other on the market measuring (23.2cm (L) 15cm (W) 7cm (H) (or, in English, 9.13" x 5.88" x 2.75" - Ed)

So how do they work and sound? Read on...



Steve Vai Bad Horsie II

When it comes to instrumental guitar music, there are few names bigger than Steve Vai. The Bad Horsie II is the result of a long relationship with Morley and (as the name suggests) is the second signature wah from Steve, and an improvement on the original in every way.

The pedal's unique feature is without a doubt the switch-less engage design. In short, the treadle is spring-loaded so when the pedal isn't in use it will flick right back to the heel down position. When the pedal is here it's off and in buffered bypass mode, when you begin to move the treadle the wah turns on (which is indicated by the on board LED).

[...>]

Steve Vai Bad Horsie 2

STAR RATING ★★★★★

Classic Wah

STAR RATING ★★★★★

CHECK THE SPEC



This is such a lovely feature, as it means you will never accidentally leave the pedal on, or fail to engage it at the right point. It's also cool to point out that the spring loaded feature allows you to use this wah as more than an effect, instead using it as a feature in a tune.

Steve uses this to great effect in his classic tune, The Audience Is Listening. The only downside here is that when you switch

on the wah there is a minute delay and you obviously have to start the wah on the lowest part of the sweep (which isn't really a bad thing).

The big feature not present on the original Bad Horsie pedal is the contour. This is best seen in the video, but basically it gives you double the wah for your money. The original Bad Horsie only has the built in sweep range, this pedal allows us to adjust the frequency range and level of the effect and then switch onto contour mode, using the switch on the left hand side of the pedal. This is pretty cool as it's easy to not like a wah and that be the end of it, but this facility allows you to tweak your wah, giving you everything from a ballsy mid-range quack, to an all out treble screech.

I have to say, I really like this wah as it gives you just a few more options than my current wah does. If you're looking for a pedal which you can make a feature in your playing and writing, this is probably the wah for you! Bravo Morley and Bravo Mr Vai!

Classic Wah

In comparison to the Bad Horsie, Morley's Classic Wah might seem like a bit of a step down in terms of features. We have a treadle and an on/off switch - that's it. In my opinion, that doesn't

really justify the size of this pedal, as most wahs that are this stripped down have the on/off switch below the treadle. On the other hand, this does mean you can engage the wah in any position. As with the Bad Horsie, we have an LED to indicate the pedal is on.



[...>]

That's quite a cool feature as it allows you to find the "sweet spot" and leave the pedal there, then you can kick in the wah for that nasal half-cocked sound, or your all out Schenker vibe. Just remember though, you'll have to turn this wah on and then move over the treadle to begin rocking.

This wah is, by design, suited to the classic sound of the '70s where the wah was more associated with that "boom chicka wah waaaah" vibe you get on Parliament Funkadelic records, or from Hendrix when he's in full flow. It's not suited to the more flamboyant lead guitar style you find in the post '80's shred guitar style.

Aside from that, this is a great sounding wah and if it's your only option I don't think you'd be upset with it: it just doesn't offer as much as the Vai pedal. Then again, it is a good deal cheaper!

The way I look at it, this pedal would be a great buy if you needed a wah which is built to last and won't begin to crackle at an unexpected moment. Although of the two I'd pick this one if push came to shove, I appreciate that for the majority of players, this wah won't offer everything and they'll probably prefer the Bad Horsie II. It's nice to have the choice though, isn't it?



Classic Wah Pedal Review

The Next Big Hughes & Kettner

Hughes&Kettner's TubeMeister 18 packs huge tone into a super-portable package. Its all-tube design delivers sparkling clean sounds and roaring overdrive.

But that's not all.

The TubeMeister 18 also boasts real flexibility, with three-band EQ, gain boost, power soak and Hughes&Kettner's stunning Red Box direct recording output. It's the world's first silent recording tube amp.

Rock on stage / Play at home / Record at night

Check out
Thomas Blug's
TubeMeister
18 video demo



Headline Music | 01223 874301 | www.headlinemusic.co.uk | info@headlinemusic.co.uk

TC Electronics PolyTune Mini Pedal

It's only been on the market for a couple of months but already TC Electronic's PolyTune Mini is creating a chatroom stir. Have the Danish pedal wizards done it again? **Michael Casswell** tries hard to find the flaws.

TC Electronic blazed a trail with its original 2010 PolyTune polyphonic tuner and at this year's NAMM show the company launched a baby brother version called - amazingly - the PolyTune Mini. Why are both these tuners innovative? Well, because they are the first truly polyphonic tuners on the market that give world class performance at a very reasonable cost. Being a polyphonic tuner means that with one strum of all six strings, the PolyTune will magically show you all your strings displayed at once, and tell you what needs adjusting in a clear, easy to see, LED display. You probably know about this party trick already, because when the PolyTune first hit the market, the word spread very quickly: the Polyphonic's trick was an easy selling point for the retailers and quickly becoming the "must have" tuner for your pedal board.

But, as TC quite rightly points out, sometimes size does matter and if you need every last inch of real estate on your pedal board then the Mini version does the important business without taking up valuable dimensions.

The original PolyTune came with an astonishing array of facilities, like a choice of displays (polyphonic, strobe, single

string), handling drop tunings and capos, powering and daisy-chaining other pedals, automatically adjusting the brightness of the display depending on the stage lights, 0.5 cents accuracy etc etc etc. Well, the PolyTune Mini we are looking at here may not have as many tricks, but what it does have is exactly what you need, in an even more compact size. It still delivers super accurate and sensitive operation and keeps all the important features, leaving its bigger brother to show off its tricks to the ladies! True, we lose the battery compartment, but who cares? If it's going on your crowded board, you will power it like all your other toys. We also lose the ability to daisy chain power on to other pedals, but again, so what? You already have power to all your pedals! We lose the strobe display, but that doesn't matter because you and I prefer the polyphonic and individual string display anyway, don't we? We lose automatic brightness adjustment (I think... because I couldn't really tell if anything was changing under our lights), but it's all as visible as a bright visible thing, in a matt black painted Gothic bedroom anyway!

Shedding some of big brother's features means we are left with a purposeful, tiny, cheaper, true bypass, silent in operation,



But, as TC quite rightly points out, sometimes size does matter



CHECK THE SPEC

[...>]

superbly clear and accurate tuner, that does what it is supposed to do on any pedal board. As things can easily get crowded and heavy on a pro board, small is much, much better.

I guess if I had to point out one tiny snag to the mini, then maybe it would be that the lack of a battery means it is less portable than its battery optioned bigger brother and that it would have to live installed on your board, attached to your power supply. But that's ok, that is where it's supposed to be.

It's hard to make a review of a tuner interesting, because after all, it is just a tuner. But what a tuner it is! TC rocks, and does so every time. This pedal is absolutely no exception and it's even great value for money, too!



TC Electronic PolyTune Mini Pedal Review

Play Loud, Make History



world famous music strings

www.rotosound.com

TC Flashback Delay

Steve Morse is one of many top players featured in TC Electronic's revolutionary downloadable TonePrint system. Though we previously reviewed the TC Flashback Delay in Issue 7, we decided to try it again for our Steve Morse special - this time equipped with the Steve's own TonePrint. **Jamie Humphries** put it through its paces.

Delay is an integral part of Steve Morse's tone and for years he has used various rack units, blending in the delay into a designated wet amplifier with an Ernie Ball volume pedal. For a short while he was even using Electro Harmonix echo units, but found them a little too temperamental on the road. When I met with Steve he explained to me that the TC delay enabled him to have a totally wet signal path, as he didn't want any dry signal with in the pedal, as he blends the delay manually via the volume pedal as desired. His current choice of delay is the TC Flashback, so we added one to our combination of Engl amp and Steve Morse Y2D Musicman guitar to really nail his tone.

Previously reviewed as part of our TC Roundup in Gi 7, I have to agree with Tom Quayle that the pedal is everything you would expect from TC - well constructed, with a tough metal case, and a sturdy true bypass switch. The pedal has a total of 10 different delays ranging from the legendary TC 2290, which has been the choice for many of the biggest names in guitar since the '80s. Other delays available include Slapback,

Tape Echo, Analogue, Modulation, Reverse, Dynamic and Ping Pong. The pedal also features a small switch that enables you to set different note values for the delay, as well as the regular controls to control delay time, level and feedback. As well as this the delay unit also has a spill over on and off, so that when the delay is disengaged, the delay will tail off naturally. The pedal also includes a dry analogue through, for optimum natural tone. The pedal also includes a looping feature as well as both stereo in and out for various connection options. Last, and most certainly not least it also has the TonePrint feature. If you download the free Steve Morse TonePrint you get the perfect Morse sound instantly.

To save re-hashing the information on TC's site, [here's the link!](#) Steve explains his TonePrint objectives here.

The sound quality of this pedal is second to none and produced very high quality delays, with zero colouring to my original tone. The operation of the pedal was extremely user friendly and, of course,



STAR RATING ★★★★★

CHECK THE SPEC

using the TonePrint, I was quickly able to nail Steve Morse delays. Equally, I could use the 2290 for a thick rhythm tone, the modulation delay for long, saturated, ethereal chords and the dynamic delay, which senses when you are playing and backs-off, so that your lines don't become cluttered, and kicks in when you hold a long note; very handy when dealing with fast picking lines!

But this isn't all this excellent pedal can do! I was also able to get some cool vintage David Gilmour style echoes and U2 style repeating rhythmic delays, plus a little reverse Jimi Hendrix delay for good measure. Although this wasn't a full review of the pedal, I really found that in the video session that I used the delay for, I found it to be possibly one of the best compact delay units I have ever used. I am a huge fan of the 2290, and use

a rack unit that has a model of that unit, but miss having that delay on my day to day board. After using this delay I shall definitely be adding it to my pedal board, and I should mention that the price is as appealing as the tone! Check it out..



20 YEARS OF AGGRESSION

We proudly celebrate two decades of the most relentless, aggressive high-gain guitar tone, ever. The Peavey® 6505® continues its reign as the amplifier of choice for the most influential artists.



INNOVATION.



AMPLIFIED.®



Learn why the 6505® is the sound of modern metal at
WWW.PEAVEY.COM/6505



Engl Powerball 2 Amplifier

Completing our look at Steve Morse's gear we called-up one of Engl's mighty Powerball 2 100 Watt heads, the predecessor of which was the catalyst in the development of the Steve Morse signature head, which Steve also uses. Again, **Danny Gill** presents our demo video, while **Jamie Humphries** gives this feature-packed, German manufactured valve head the full treatment.

Over the last few years Engl has become one of the biggest names in Hi Gain, multi channel, function-packed tube heads. The German company has attracted some heavyweight artists and endorsers too, including Alexi Laiho, Ritchie Blackmore, Vivian Campbell, Ron Thal, Scott Gorham, Marty Friedman and Steve Morse. The Powerball 2 is the updated version of Engl's successful Powerball, and features various updates and feature improvements. This amp was the starting point for the Steve Morse model, with Steve working with the Engl technicians tweaking EQ and gain. The final result was the Steve Morse model, a three channel all-valve head, featuring a clean channel, an Engl crunch channel, and a highly sophisticated lead channel that features a variety of Mid controls, to help Steve tailor his tone.

The Powerball 2, meanwhile, is a four channel head, with a multitude of features and functions. This well constructed and very modern styled head makes use of four 6L6 power amp tubes, and four ECC83 pre-amp tubes. The Powerball 2's channels include clean-channel 1, crunch-channel 2, lead-channel 3 and lead-channel 4. Channel's one and two share EQ, but have their own separate treble controls, which is a great idea for an amp where clean and crunch sounds share EQ. As a rule you rarely EQ these sounds the same, which is often an annoying feature on amps, and a

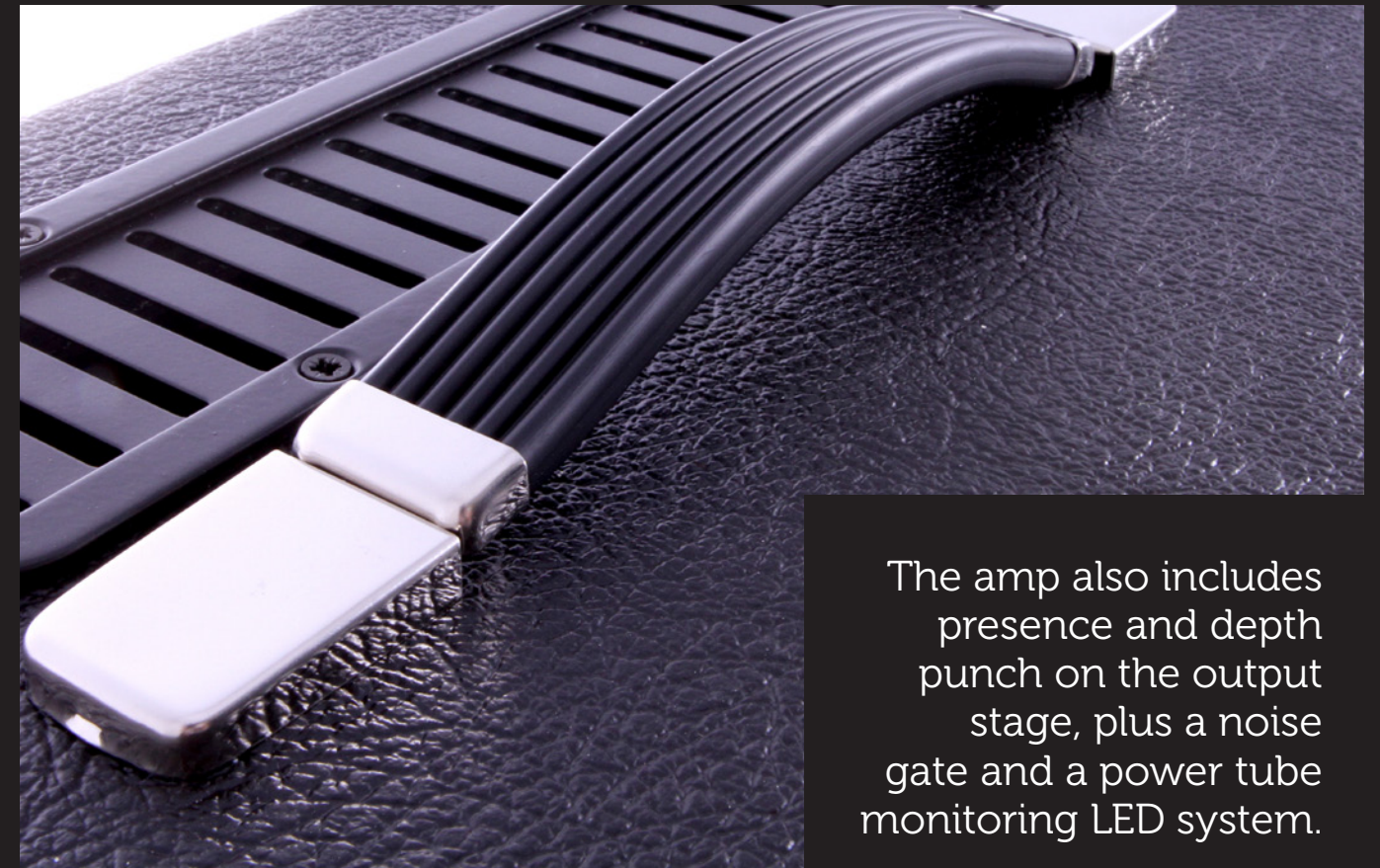
compromise EQ setting has to be made for live gigs. Treble is often the frequency range that needs addressing; you may want cleans to be bright, but your crunch darker, so this is easy to achieve with the two separate treble controls; so a huge thumbs-up from me on this feature!

Channels three and four also share EQ, with two mid controls, one of which is a mid boost that can be selected via a footswitch or the front panel. You can dial in a little or as much mid as you want, and this function is another great idea, enabling solos to really



cut through. As well as the EQ features mentioned, all four channels include low and high frequency switches to enhance top and bottom end. The amp also includes two different master volume controls, master A and B, to enable different final output levels globally across all of the channels. The amp also includes presence and depth punch on the output stage, plus a noise gate and a power tube monitoring LED system. The amp's rear panel includes the connections for various Engl footswitches, plus the effects loop, with a balance control, which is also foot switchable.

Danny Gill provides us with the full demo of the amp, but I was also lucky enough to spend quite a bit of time working with the amp for our Steve Morse Tech Session, so here's my take on it. I found the amp's tone to be very thick, yet defined, with plenty of punch and bottom end rumble. Even with the gain pushed, the crunch was over compressed and was tight and punchy. I made use of the mid boost for the solo, and dialled in the required amount of additional mid to give me the Morse tone. This made the solo sit well against other distorted tones and helped with pinched harmonics, making the tone very lively, and you could hear if the amp was cranked in a live situation, the



The amp also includes presence and depth punch on the output stage, plus a noise gate and a power tube monitoring LED system.



Engl Powerball 2 Amplifier Review






sweet spot for singing sustaining notes would be very easy to find.

For the middle eight of the track I wanted a bright glassy clean tone, which once again was easy to achieve with this great sounding amp. Another feature that I made great use of was the effects loop blend. I was able to set different amounts of delay, ranging from a tight delay for the rhythm, a longer dynamic delay for the solo, and a saturated delay for the ethereal middle section. I was able to use the effects loop blend control to dial in different amount of effects, resulting in a very "pro" almost studio sounding guitar tone.

To sum up, this is not your average amp. It's not even your average valve/tube amp: it's a serious investment for the serious player. If I was in the market for a new amp I wouldn't hesitate to consider the Powerball 2. Is it expensive? Yes, but reassuringly so if I'm honest. For the, admittedly high price, you're getting German design and build quality and the most features I have ever seen on an amp. It's well worth it in my book!

"The Stetsbar is very special. Having used virtually all the 'bars on the market' - beginning with Bigsby in the 60s - all I can tell you is that Stetsbar is the very finest I have encountered. I installed one on my custom-built BJ & Byrne and am so delighted that I am now having one fitted onto one of my favourite 1963 Stratocasters. The design is totally unique. Eric Stets has invented a completely revolutionary system that not only keeps tune superbly, it also treats the strings with a gentleness that I feel will keep them sounding 'live' longer. Then there's its gorgeous looks... I rate it a five out of five." Elliott Randall Steeley Dan's premier guitarist www.elliott-randall.com

**Great Range
Great Feel
No Mods
No Changes**



The Stetsbar vibrato retro-fits without any permanent modification to any Gibson spec stop-tail guitar - Les Paul, SG, 335, Flying V etc - together with guitars from Hamer, Epiphone and others. Telecaster and Stratocaster style guitars and hard-tail guitars from Ibanez are also catered for

STETSBAR
professional tremolo systems
A Division of Stets Metal Arts Inc
www.stetsbar.com



asterope

David Grissom

CABLESMATTER
www.asterope.com 866.466.1115



**SUBSCRIBE
FOR FREE!**

Don't wait any longer, go to
www.iguitarmag.com/subscribe
and sign up today!



WWW.MAXAXEGUITARS.COM

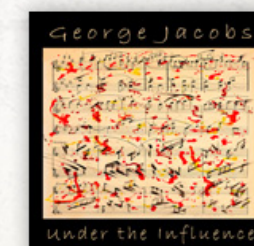


RUN BY PRO GUITARISTS
WITH THE BEST CUSTOMERT
SERVICE ON THE PLANET!

ELECTRIC GUITARS ✓
ACOUSTIC GUITARS ✓
BASS GUITARS ✓
ACCESSORIES ✓

SHOP NOW

Max Axe guitars was created by Lead Guitarist, Recording Artist, **George Jacobs**. His latest Release is: "Under The Influence" and is available for download on itunes now!



Yamaha Pacifica 611HFM & 311H

Yamaha's Pacifica series was launched in 1990, driven by the California session scene of the day. They later became the budget guitar of choice for the clueful, constructed from real tonewoods and featuring great hardware for an equally great price. With a recent re-boot to the series and a bevy of new models, **Tom Quayle** checks out the 311H and 611HFM models to see if they can live up to the previous generation's reputation... We think he was impressed.

As an owner of a Yamaha Pacifica 112v model, I'm aware of the high quality of Yamaha's Pacifica range and their amazing value given the hardware and tones on offer. As such, I was pretty excited to check out these updated models and found myself drooling over the specs on Yamaha's website. The Pacifica range has been around since the early '90s and started as a high-end session guitar for the California scene, as used by technical studio and Rock/Fusion players such as Jeff Kollman, Mike Stern and Michael Lee Firkins. The range became better known with the release of the budget Pacifica 012 and 112 models that used solid alder bodies that contrasted interestingly with the plywood that was being used in some of Fender's budget range at the time. These guitars were renowned for their great build quality and sound for a very small price tag and became the budget guitar of choice for many in the mid to late '90s. Other models followed to expand the range but a recent re-launch of the has seen a series of Pacificas

released with expanded hardware and updated finishes bringing back a little of that initial Californian session scene flavour but retaining the affordable prices. I could hardly wait to get stuck in!

Pacifica 611HFM

The first guitar we tried, the Pacifica 611HFM, sits firmly at the top of the range, featuring a solid alder body, flame maple top, bolt-on maple neck with a rosewood fretboard and 22 medium frets. Onboard hardware is high-spec, featuring Grover locking tuners, Seymour Duncan SP90-1n and Custom 5 pickups, a hardtail bridge with Graph Tech String Save saddles and a push-pull coil split for the bridge humbucker. The body design follows Pacifica tradition with a definite Strat influenced shape, featuring comfortable contours and supreme construction. The neck is finished in gloss but doesn't feel sticky at all and adds to the custom feel of the guitar as a whole.



The Pacifica headstock can elicit love or hate reactions but I've always been a fan and think it complements the body shape very well. The new Pacifica logo looks great and adds a high-tech feel to the design. A lovely tortoiseshell pickguard completes the design and makes for a very classy looking but modern looking guitar available in a range of colours.

The first thing that struck me about the 611 was the superb factory setup. The guitar was provided with 10's on and played like a dream, with a low action and comfortable string tension for bends and vibrato. Faster playing was a breeze on the modern profile neck and the medium frets and Graph Tech Tusq nut make for a smooth ride on 'bluesier' outings and wide bends. Upper fret access is easy and unhindered by the bolt on neck joint and tuning stability is as good as it gets thanks to those Graph Tech saddles and the Grover locking tuners. Players looking for a floating trem will need to look elsewhere in the range, as the 611 features a hardtail bridge but, as expected, this provides excellent sustain and adds to the existing superb tuning stability.

Acoustically the 611 has the kind of resonance that gives you high hopes for its electric tone and the sustain is obvious from the outset. Plugged in, the versatile combination of pickups gives a range of glorious tones, the SP90-1n being particularly impressive. I'm a huge fan of P90 pickups and I think it's a brave and wise move on Yamaha's part to use

[...>]

Acoustically the 611 has the kind of resonance that gives you high hopes for its electric tone and the sustain is obvious from the outset.

Yamaha Pacifica 611HFM
STAR RATING ★★★★★

Yamaha Pacifica 311H
STAR RATING ★★★★★

CHECK THE SPEC



this often under-valued pickup in their new range. In use, I managed to get a whole range of sounds from this pickup from a subtle Jazzy clean tone and low gain Blues sounds with clarity and plenty of bottom end, to higher gain smooth lead tones that sung for days. It's the perfect combination of vintage feel and tone mixed with the ability to handle modern levels of gain.

The Custom 5 bridge pickup offered superb mid to high gain rhythm tones with lots of bottom and high end and a great feel and dynamic attack. All manner of high gain lead tones can be achieved and the sustain from the fixed bridge adds to the rock credentials of the 611.

With the volume backed off the more vintage side of the Custom 5 shines through and it cleans up very well. The addition of a coil split adds further versatility to the combination and even though the pickup switch only has 3 positions a wide variety of tones are available.

The 611HFM certainly lives up to its original studio heritage and creates a package that is

such superb value that even the most ardent Fender and Gibson fans would be hard pushed to ignore it. This guitar certainly has a boutique, custom shop feel to it and never reveals its lower-end price tag. If I didn't know better I'd assume this guitar cost three times the price. Yamaha have achieved great things here. Check one out now!

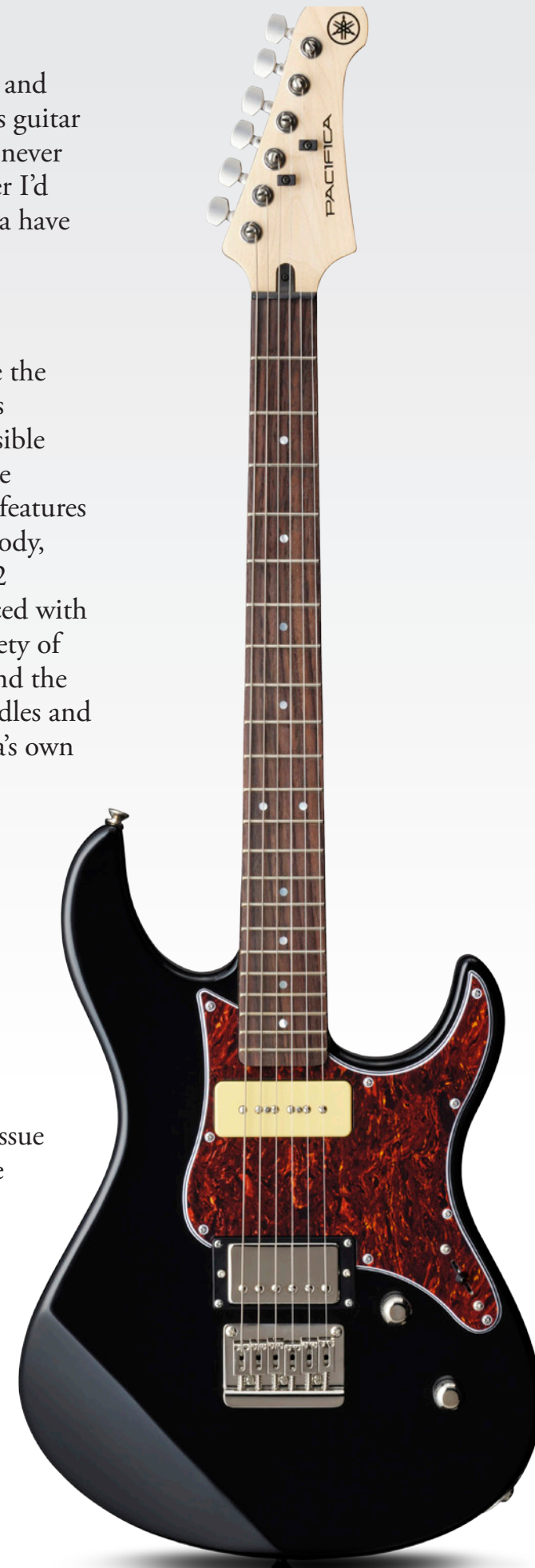
Pacifica 311H

According to Yamaha, the 311H is designed to have the looks, feel and versatility of the 611HFM built in as standard, making real custom shop vibe more accessible than ever. The 311H is almost an exact replica of the 611HFM but lacks a few of the more 'professional' features of the high end model. You'll still get a solid alder body, bolt-on maple neck with rosewood fretboard and 22 medium frets. The flame maple top has gone, replaced with an opaque paint finish that still looks great in a variety of colours. Grover locking tuners, coil split function and the hardtail bridge are supplied but the Graph Tech saddles and Seymour Duncan pickups are replaced with Yamaha's own variants to keep costs down.

That's fair enough as this is a 'budget' model.

Construction and build quality are actually on a par with the 611 model and the guitar feels identical in the hands, albeit without the American made, boutique quality hardware. The neck profile feels the same too but for some reason the factory setup was not as good as on our sample 611, with a higher action which made the guitar more of a challenge to play. A quick setup would resolve this issue though and I'm sure the 311 plays just as well as the 611 when tweaked to its best. As we always say - negotiate a set-up in the price when you buy any guitar! Upper fret access is easy and comfortable and the guitar doesn't weigh in at more than the average alder body instrument, making it reassuringly weighty but not heavy.

The pickups are in the same configuration as the 611 with a P90 style in the neck position



[...>]

and humbucker in the bridge with a coil split to provide single coil sounds. These are both Yamaha 'Alnico V' variants and are great in their own right - after all, 'Alnico V's' are used in Yamaha's flagship SG2000 range. Tuning stability was superb and bends felt easy and accurate across the range of the guitar. Whilst the 311 wasn't quite as easy to play as the 611, it still felt good and would be a very fast guitar once set up. The resonance and sustain on the 311H was great but lacked a little compared to the 611HFM which seemed to resonate more freely for some reason. This could have something to do with the maple top and higher quality saddles on the 611HFM, of course.

Plugged in, we tried the P90 first and it had that classic P90 sound immediately, allowing for humbucker warmth and single coil clarity. The top end wasn't quite as defined as the Seymour Duncan variant but you'd only notice it in a direct side by side comparison and the Alnico V version still sounds superb, especially at these prices. Moving down to the humbucker you get all the expected mid to high gain tones with great high and low end, with none of the mud you might expect with lower cost pickups. The coil split function works very well for classic Strat tones and as with the 611m you get a good variety of sounds on offer.



Yamaha Pacifica 611HFM & 311H Review

Unleash the Power In Your Performance!



The **BRUTE Series** boasts a combination of **Brubaker** single and dual coil style pickups for an incredible, monstrous, musical vibe. These basses deliver just about any tone a player can imagine thanks to an array of features such as the **Brubaker Bolt Thru neck joint™**, **Brubaker 5200 series dual coil bridge and single coil neck pickups** and the **B-3200 series active preamp**. A hard maple neck and NATO body woods give this bass an unmatched versatility which can go from a percussive slapping sound, to a sweet warm finger-style at the drop of a dime. **This Bass Rocks!**



Brubaker Brute Series is a Division of AP International.
For More Information, call 732-919-6200 or visit www.apintl.com or www.brubakerguitars.com

The 311H is so good that you won't feel cheated or depressed if you go for that model instead.

The 611HFM and 311H are very close in terms of playability and tones on offer but the 611HFM just has that boutique, custom shop look and hardware to match the slightly higher price tag. The difference in cost is relatively low in relation to the overall cost of each guitar and it is truly amazing that Yamaha are giving players so much bang for their buck. If you can afford the slightly higher price for the 611HFM I recommend that you do so. Then again, if you can't the 311H is so good that you won't feel cheated or depressed if you go for that model instead.

Check out the range now and I'm certain you'll be hugely impressed!



Guitar *Interactive*

You can now follow us on...



Get Involved.

www.iguitarmag.com

PedalSnake

The PedalSnake is one of those devices that solves a problem that you didn't realise you had... until someone points it out. Once you get the idea you wonder why you haven't had one all along. **Tom Quayle** gets thoroughly wired.

Pedalboards are a really great solution to getting lots of very cool tones from a simple amp and can really help you to find your own sound amongst the vast number of guitar players out there. They come with quite a few problems though and these problems tend to multiply as your pedalboard gets bigger and bigger. Multiple,

lengthy cables crossing the stage and noisy power supplies will suck away your tone and look awful next to your prized pedals. If you use some pedals in the effects loop and others in the front of the amp, even more cables are required and the power supplies must be kept close to the pedals, creating potential for noise and interference in your



STAR RATING ★★★★★

CHECK THE SPEC

In use the PedalSnake does its job superbly and is surprisingly easy to set up and operate.

signal, often leading to long extension power cable runs at the front of the stage. Foot controllers and MIDI switchers can require even more cables leading to seriously complex set-ups and potentially dangerous runs of cables: that sprint across the stage to high five your bass player after your solo may end up being the most embarrassing moment of your life, as you come crashing down to earth and wrap yourself in a sea of cable madness!

The PedalSnake, designed by ex-NASA inventor Jody Page, hopes to solve these problems by providing a single, loom-style, cable to carry all of your audio, power, MIDI and foot controller signals in self contained package. The system is surprisingly simple, relying on tried and tested DIN cables normally associated with MIDI-type cabling. For those not in the know, a DIN is a type of connector with multiple pins protected by a metal case surrounded in a plastic coating. As such, the cable ends are very durable and well protected giving the PedalSnake an extremely solid feel.

The main component of the system is the 'Base Snake' consisting of a main, multi-channel cable with an 'Amp End' and 'Pedal End'. At each end you find the DIN connectors with the 'Base Snake' coming in four variants - 18 and 24 feet with either four or seven channels. Each of the available channels can be converted to a guitar/ audio (G-Line), power (P-Line), or Midi/ Foot controller channel using 'Pig Tails'. These pigtails plug into the available DIN

connectors on the 'Base Snake' to allow them to connect to pedals, power supplies, MIDI hardware or amplifier footswitches that use standard guitar jacks or TRS connectors. Single channels can even carry dual audio streams using dual 'G-Line' pigtails and a single power line can power multiple pedals with a daisychain or dual 'P-Line' connectors available from PedalSnake's website. All of the internal channels are isolated and shielded from one another and have no cross talk or interference between the audio lines and power lines.

The system is highly flexible because of its modular nature, allowing you to tailor it to your individual needs. For example, rather than running multiple cables for a set of pedals in the front of the amp and another set of cables for pedals in the FX loop, you can now run the single 'Base Snake' from the amp to the pedal board with one channel for the pedals in the front of the amp and another for the pedals in the loop. No more need for multiple cable runs! If you have a MIDI switchable FX unit in the loop, you can now run the foot controller at the front of the stage and avoid lengthy midi cable runs across the stage - the PedalSnake will allow you to run the MIDI data through one of its available channels. Jody has even designed multiple converter pigtails to convert power from 2.1mm jacks to 2.5mm/3.5mm or reverse the polarity of a 2.1 male power plug. Almost all of your power needs can be taken care of from a standard 'wall-wart' supply. Each channel is colour coded for easy matching at the amp and pedal end and

the white channel can carry phantom power and hi-current power for special pedals that require a higher current draw or controllers that require power.

In use the PedalSnake does its job superbly and is surprisingly easy to set up and operate. Each channel is completely noise free, thanks to the shielding and the main loom cable is flexible but very sturdy. Custom Base Snakes can be ordered for users requiring more than seven channels but for the average pedal board the four channel version with dual G and P Lines should more than suffice. Because the pedal power supplies can be plugged into the same power socket as the amp, you can eliminate ground loops too, with all the power being isolated to one area of the stage or studio.

I must admit I was majorly impressed with the PedalSnake. The modular nature is

extremely flexible and I couldn't perceive any tone loss at all from the cables. I run a very complex pedalboard with nine or more pedals on board and a switching unit. The ability to ditch the power supply on the board and run a single cable from the pedals to the amp is very attractive and, since all of the channel ends can be hidden and tied off underneath the board, it looks great too! It's no more expensive than buying multiple quality cables so represents fair value for money too.

If you've been getting annoyed at all the cable runs you've been using to connect your effects to an amp I thoroughly recommend checking out the PedalSnake – it could solve a great deal of issues for you!



Pedal Snake Review

[...>]



SUBSCRIBE FOR FREE!

Don't wait any longer, go to
www.iguitarmag.com/subscribe
and sign up today!

Hughes and Kettner Tubemeister 18 combo

Hughes and Kettner is always a class act and we had high hopes of its latest introduction - a combo version of the popular 18 Watt Tubemeister. So how does it fare in this increasingly busy market area? **Rick Graham** put it through its paces.

Following the great reception for its Tubemeister 18 compact head, Hughes and Kettner has now released the same amplifier in combo form - no doubt designed to appeal to both mobile and home recording musicians in equal measure as potentially the ultimate all in one solution.

Weighing in at a remarkably light 9.4kg and with dimensions of just 395 x 360 x 260mm, you'd have a seriously hard time convincing a sceptic that the Tubemeister 18 would be powerful enough to use as a home studio practice/recording amp, never mind as a serious small venue gigging amp - but anyone doubting the H&K's abilities would be in for a serious surprise. The custom designed 10" Celestion speaker, housed in a sophisticated Theile-Small enclosure, most certainly plays a pivotal part in pushing out considerable volume, as do the twin EL84 valves which deliver a full 18 Watts. And as valve/tube lovers know - 18 Watts of tube power through a decent speaker can be loud!

The Tubemeister is essentially a two channel amplifier with clean and lead channels, both of which offer gain and master controls and also a three-band EQ which both channels share. Don't worry if you're hungry for more

gain, as a lead boost function is available to the lead channel, switchable via the top control panel or optional footswitch.

The features continue at the rear of the amplifier with a quad stage power soak enabling switching between 18, 5 and 1 Watt with a very handy speaker mute, for silent recording. There is also a balanced output via H&K's own (and excellent) Red Box speaker emulation for connection direct to your DAW or audio interface, serial FX loop for use with modulation effects and digital spring reverb volume control. There is also a TSC-protected power amp system, featuring auto-bias, with a status LED warning if you should have tube problems. This is serious stuff - clearly designed after a lot of thought about the facilities a potential buyer is going to want from an all-purpose gigging/recording amp.

Powering the combo up for the first time, I couldn't help but be impressed by the ultra cool blue LED backlight illuminating the amps control panel. Being the owner of a Hughes & Kettner Switchblade 100 myself, I couldn't help but feel slightly bereft at not having that cool backlight on my own amp. Oh well!



The clean channel was a joy to use, proving itself able to handle any style of playing ranging from twangy, bright Country rhythm, right through to thick Jazz lead tones, all the while responding beautifully to my playing dynamics.

The Lead channel offered some truly superb

tones, too, (check out the video!) and it didn't matter if I was playing crunchy Rock rhythm or saturated singing lead with the boost engaged, the Tubemeister retained a warmth and clarity and, above all, a musicality that I've rarely heard and felt in an amp of this size. Rolling the guitar volume back whilst on the lead

[...>]

iG STAR RATING ★★★★★

CHECK THE SPEC 

channel was equally impressive and it really was remarkable how well the amp responded to my touch and playing dynamics. With an amp this responsive, it's very difficult to play anything that doesn't sound good!

There's no doubt at all that the Tubemeister is one of the finest amps of its class. Every part of the playing experience was inspiring and it's hard to believe that so many great tones are

available inside such a small package. Hughes and Kettner's Tubemeister 18 is truly a force to be reckoned with and, no doubt thanks to being made in China, it doesn't even come with the premium price tag you might expect from this prestige German brand. If you are in the market for a great all-rounder, check it out!



ACOUSTIC BASSES
BY



CHOSEN BY
DOUG WIMBISH

WWW.GOTOGUITARS.COM



TO ADVERTISE

CONTACT: Helen - UK AND EUROPE. helen@iguitarmag.com Lisa - USA. lisaspiteri@iguitarmag.com

THE BASSMENT

We've a bumper Bassment for you this time around, led by an interview with the amazing Mr Doug Wimbish.

On the review side, we're trying an experiment. There has been a lot of Internet chatter about Ernie Ball's latest development - the use of cobalt as a string material, so we've put a set of the new cobalts head to head against some regular Ernie Ball strings to see what the differences are. We hope you find the comparison useful.

Also in our reviews we've got a great new lightweight head/cab system from bass stalwarts, Ampeg, one of

3Leaf Audio's envelope generators and a special treat - two electro-acoustic basses from Breedlove, which we nabbed the moment we heard that the aforementioned Doug Wimbish has just added Breedlove acoustics to his armoury of Spector electric basses.

Remember that we're always keen to hear your suggestions about what you'd like us to look at. Just email your editor@iguitarmag.com.

Gary Cooper - Editor





I'm not just a bass player - I'm a sound system

Doug Wimbish has played bass for Jeff Beck, Mick Jagger, George Clinton, Madonna, Joe Satriani and a host of others. Why, he's even been subjected to our very own Bassment Trial By Interview! **Dan Veall** meets one of the nicest - and busiest - guys in the bass business.

It's been a while since we featured an interview in The Bassment, but who better to get us going again than the awesomely talented Doug Wimbish? We met up in London recently, thanks to the UK distributor for Spector basses (Doug's weapons of choice these days), Barnes & Mullins.

Doug's infectious and lively personality filled the room. He certainly made us feel very welcome. The team and I perked up greatly after our long trips to Doug's hotel. Setting up for an interview usually takes a little time and whilst our brilliant camera team, Rich and Mike, were working on angles, I was treated to Doug blasting out some killer grooves on my very own custom Shuker six string bass. I'm very pleased to say that he loved it!

At the start of the session I had a chat with Doug about the format of the interview and suggested to him that maybe he could play us in as an introduction piece and then I'd

lead in to asking about his career. He agreed and I relaxed, ready to watch Doug's bass playing. But no, Doug had a different idea! He turned to me and said, "Cool! You start!" We hadn't planned anything whatsoever prior to rolling the cameras. My mind went totally blank as I'd been concentrating on the interview itself and I have no idea what I ended up playing! Caught off guard for sure!

Having managed to pull myself back from the very edges of embarrassment (*perhaps 'disaster'?* Ed) we brought our jam to a close and dived in to talking about Doug's career. The first question I always ask bass players, given that 'The Bassment' is sandwiched between two layers of our guitar playing brethren, is simple. What makes us choose bass over guitar? What is it that draws us to the 'low end'? Some find their way naturally, others almost have the role forced upon them.

Hartford, Connecticut born Doug picked up the guitar in his early teens and like many,

[...>]



Doug Wimbish Interview Part 1



Doug Wimbish Interview Part 2

Doug is certainly not one to sit on his laurels and is a full-on hard working musician

found that he was surrounded by many guitarists but so few bass players available for playing in groups. I'm sure many of us can relate to that experience and some of us may even have chosen to play bass because of it.

Lucky for Doug though, the guitarists available were already either up and coming or top players in the area to start with. It was a perfect opportunity to hone his bass playing skills with a list of musicians that is practically a who's who of talent. Watch the interview as Doug takes us on a whistle stop tour of his formative years as a bass player.

Doug explains further in the video, but one thing is for sure, his 'can do' attitude and his versatile approach to the bass guitar have scored him sessions with the very best in the business including touring most recently with Miss Lauryn Hill. He's also played with the likes of Jeff Beck (with Jan Hammer on keys and Simon Phillips on drums) and sessioned on Billy Idol's 1993 album *Cyberpunk*, Joe Satriani's *Extremist*, Seal's *Seal* and Annie Lennox's *DIVA* album, among many others.

Back to the early days, aged around 21, Doug joined Sugarhill records along with guitarist Skip McDonald and drummer Keith LeBlanc, as a third tier session bass player. He slowly worked his way up through the ranks where his bass grooves made it on to some of the coolest tracks to hit the airwaves. For example, he worked with The Sugarhill Gang on the track 'Apache'

and 'The Message', 'New York, New York' and 'White Lines' by Grand Master Flash amongst others.

Around 1984 Doug moved to the UK with McDonald and LeBlanc where they began working in London with Dub, R&B, Reggae producer Adrian Sherwood. They formed the band 'Tackhead'. The move to the UK signalled new opportunities for Doug. He soon found that as his session work became known, bigger acts were asking for him to come and play with them. Indeed, following Bill Wyman's departure from The Rolling Stones, Doug was short-listed for the position. The job eventually went to Darryl Jones, but Doug played on the 1997 album *Bridges To Babylon*.

In 1992, he replaced Muzz Skillings in the three piece funk metal powerhouse Living Colour with Vernon Reid and Wil Calhoun. The band has enjoyed great successes with five studio albums and a number of single releases to date. Doug's playing is flamboyant and exciting on many of the tracks and I'd recommend grabbing an album or two to hear him in action. They continue to tour together and have dates in 2012. Doug also told me that Living Colour will be releasing an album this year too and that he will also be recording his next solo album.

Doug is certainly not one to sit on his laurels and is a full-on hard working musician. He has released three solo albums to date. His first 'Jungle Funk' in 1998 leaves you in no

[...>]



doubt where he is coming from and things only get more exciting with 'Trippy Notes For Bass' a year later and 'CinemaSonics' from 2008. On his official website, the headline says 'I'm not JUST a bass player, I'm a sound system'. A great description looking at the lists of gear that he loves to use when playing live and recording. Anyone who has seen Doug play live or at a bass clinic will know he uses a whole array of pedals and outboard gear to create huge soundscapes.

As you speak with Doug you get the overwhelming sense that he feels very strongly about sharing experience and giving back to those who have helped him in his own career. It's never more telling than in

the 'Wimbash', founded back in 2004. A personal venture, now in its seventh year, 'Wimbash' is dedicated to "giving back to the community". Already Doug has invited world class musicians to collaborate with him, playing intimate shows promising an "eclectic group of music genres under one roof". He pointed out that it is also a way of taking musicians that you may only see on larger stages to perform in smaller community-based venues. Shows are already booked for Philadelphia and New Orleans in April and May respectively followed by Cabarete and Hartford CT in August. I spoke to Doug recently and he has plans to bring Wimbash to the UK also. Keep your eyes peeled on his website and social networks for further updates!



Doug Wimbish Interview Part 3

If you are interested in learning or sharing bass playing with Doug Wimbish, you'll be excited to hear that he hopes to offer Skype lessons direct from his home in Connecticut in the near future. Once again, his social networks will keep us updated for when that is due to happen.

Currently, Doug has a new band called The Help, featuring Flo Dauner on drums, Alex Scholpp on Guitar and Dacia Bridges on vocals with an album just out and a tour coming up. Check them out at TheHelpOfficial.Com



3 LEAF AUDIO GR2 ENVELOPE FILTER

It's not just guitarists who are being tempted by a growing number of boutique FX pedals - bassists are too. But how about a pedal you can use with either? We let **Dan Veall** loose on the 3 Leaf Audio GR 2.

Spencer Doren is the 'one man band' mastermind behind 3 Leaf Audio, the company he started in 2008 offering pedals made 'by a musician, for musicians'. We borrowed two units from our good friends at the UK bass specialist Bass Direct - a GR2, which we're reviewing in this issue, and the Proton Envelope Filter, which we'll be featuring next time.

The GR2 'Groove Regulator' is derived from

the legendary Lovetone Meatball pedal. Those who familiar with the original pedal will know that it was quite the beast in physical size. Put it this way, you'd never trip having not noticed it under foot! Spencer has designed his version of the Meatball pedal from a 'less is more' standpoint. It makes sense as there's a lot of hardware to shoe horn in to such a small box in order to retain those classic sounds and still have enough room for a 9v battery!



GR2 Envelope Filter Review



Speaking of controls, I've demonstrated the range of different sounds available on our video and have saved the detailed descriptions for the written part of the review. So if it's the sounds you want to hear - click the video first!

First up, the GR2's sensitivity should be set with reference to the output of your instrument. I found that with my own custom bass that has a very high output, I needed to back the 'gain' down quite a way to the point where the filter had more of an effect. You can see this in more extreme settings in the video.

[...>]



STAR RATING ★★★★★

CHECK THE SPEC

The control can be likened to that of an amplifier gain control.

When you have set the sensitivity control, both the Attack and Decay knobs decide the length of the sweep of the envelope effect. The attack knob adjusts the initial response of the filter and the decay controls how long the filter takes to sweep the note. 3Leaf Audio suggests making sure the decay is set higher than the attack to allow the filter to be more effective. The decay control rewards the player with either short filter blips all the way up to long sweeps. The tone control is self explanatory and allows the overall pedal tone to be controlled much like that of a tone control on a guitar.

Underneath in the centre is the wet/dry effect mix, useful for adding some dry bass in to the mix at the GR2's output. In application, the GR2 is equally at home on guitar as well as bass. Flicking the range switch allows the filter to act on lower frequencies suited to bass or for high frequencies suited better to guitar. On the far right side the sweep switch. This simply reverses the direction of the sweep effect. A little time should be spent readjusting the other controls that interact with the sweep switch as it may not be immediately noticeable what the difference in some settings when switching back and forth. Something we noticed in the studio!

If that wasn't enough to be getting on with, Spencer has included some extra features in newer models. You'll find these 'under the bonnet' by removing the bottom of the metal case. First up, a 'low pass/ band pass' switch that changes the character of the filter. The Low Pass setting retains all of the instrument low end as part of the output whereas the 'band pass' setting focuses the effect sound in the mid and treble ranges and thus low end is subdued. This would be a good setting if you were mixing a clean signal with the low end

intact elsewhere in the signal path. Up next, referencing the included manual, a RES+/ RES- switch offers an adjustment for a more resonant sound or less so in the two different positions. There's a gain trimpot for boosting the signal from the filter should that be needed also. Finally for the internal controls the ability to switch between true bypass and buffered bypass modes. This is very handy for signal integrity and this is covered in more detail in the manual.

We've looked at the actual controls and sounds, and the obvious In, Out and power connections in the video but there's also an 'effects loop' which is a little unusual on a pedal. For those who are into experimenting with sounds and trying things out with other instruments, this is a great addition. Plug a drum machine or synth in to the input and use it to control the action of the effect, plug your bass in to the FX Return socket and the effect will be applied to the bass signal. You can of course use the send and return like a normal loop, so that you can switch on and off another pedal simultaneously when the GR2 is kicked on.

Power as mentioned, is via a 9v alkaline battery or from the standard 2.1mm centre-negative adaptor, 9-18v.

Soundwise, it's always difficult to describe in writing and I'd suggest listening to the video review through some quality speakers or headphones to hear what the Groove Regulator is capable of - better still, see if you can track one down to demo yourself. I really can't fault it - chock full of legendary sounds and built like the proverbial brick outhouse, it's a pedal with a boutique price tag, but I'd say that it's worth every penny. I can see this pedal being a favourite amongst funk'ers!



[watch video]



[watch video]

UNCOMPROMISING QUALITY UNPARALLELED VERSATILITY UNBELIEVABLE SOUND

www.spectorguitars.com

1-800-825-8810
DESIGNED AND MADE IN THE USA

ERNIE BALL COBALT SLINKY BASS STRINGS

Bass strings? How do you review bass strings? It isn't easy but there seems to be so much excitement about the latest Ernie Ball Cobalt sets that we decided to give it a try. Step forward the intrepid **Dan Veall!**



It is unusual to have a set of strings in for review here at The Bassment - in fact we really weren't sure how to go about it, but it's hard to ignore the stir that's been created by US string maker Ernie Ball with its new Cobalt range. Guitarists and bassists alike are being tempted by these new strings which we're told open-up a new dimension in sound quality, so when Strings And Things, the UK's Ernie Ball distributor, offered us a couple of sets to try, we sat down to work out how best to do it. Well, what if we put them on identical basses and tried them side by side?

Naturally, as Ernie Ball owns Music Man, that seemed an ideal match, so we whistled-up a pair of Musicman Stingrays, one fitted with standard Ernie Ball Slinky bass strings and the other with the brand new Ernie Ball Cobalt Slinky bass strings of the same gauge.

Visually, as I pulled the basses out of their cases, there wasn't much to report on. Had we have left it without a closer look, you'd not tell the difference in the strings from a distance. Fortunately, Strings And Things had kindly left the tag from the Cobalt strings in the box, just in



STAR RATING ★★★★★

CHECK THE SPEC

[...>]

Switching between the two instruments once they were amplified, however, the differences between the standard Slinky strings and the Cobalts became much more noticeable.

case, by some unfortunate twist of fate I lost a large portion of my senses to illness (he means alcohol - Ed) thus rendering this comparison review a little light on detail, so we'd at least know which was which!

Firstly we primed the instruments - tuned them and made sure all the controls were set the same. Nothing was adjusted before or after, so what you hear on our video is the difference between the basses and strings with some different playing styles. I've taken my usual 'guitar shop' approach to testing the basses by keeping things simple, clear and modest in terms of playing. I prefer to do this in reviews as it's the instrument and gear you want to focus on, not me.

Before jumping in front of the camera, I sat with our video and sound crew and played between the two instruments. I have to say acoustically, without amplification, there was very little difference in the volume of the string and tone that we could tell. Maybe this would be different on other instruments but in a straight A/B with these two basses, the volume and tone difference was subtle. Given that what EB is claiming: "Cobalt provides a stronger magnetic relationship between pickups and strings than any other alloy previously available" this makes sense. You would expect to hear more variance when the basses are amplified and that seems to be the case.

One thing I should add is that one bass arrived with a maple fretboard while the other had rosewood. It makes them easier to identify on the video, but the hyper-critical might suggest some tonal difference is because of that factor. Feel-wise, I think the Cobalt strings are a little smoother and maybe the tension was lower than the standard Slinky strings, making them feel more pliable, although I felt it was quite a subtle difference - at least in our short test.

Switching between the two instruments once they were amplified, however, the differences between the standard Slinky strings and the Cobalts became much more noticeable. I have to say that we could tell through the studio's foldback PA quite clearly which set of strings was which. So how do they sound? To my ear, there's a noticeable accentuation in the mids and clarity of the Cobalt strings. They seemed to resonate more vibrantly on the test instrument. Hopefully that comes across on the video audio as clearly as it did in the studio. See what you think.

So, yes, in our admittedly brief and limited test, the Cobalt Slinkys felt good and sounded great. Unfortunately I can't comment on how long they will stay bright for, nor, indeed, however Ernie Ball promise longer lasting strings that stay bright longer.

The new Cobalt strings are available for bass and guitar in a variety of gauges and are already getting glowing endorsements by

Ernie Ball users. Strings And Things tell us they are selling extremely well in the UK, which is slightly surprising as they are a premium priced product and these are said to be hard times. Then again, if you get a better sound from your bass, it's a lot cheaper than changing instruments!

I'd say the Ernie Ball Cobalt bass strings

certainly appear to offer tonal gains over the standard Slinky strings. When you're due a new set, these should definitely be on your 'must try' list!



AMPEG PORTAFLEX PF350 & PF115HE

Ampeg, those stalwarts of the bass amplification world, have come up with an intriguing combination here - a blend of new lightweight amplifier technology and vintage design stylings, to provide with a novel answer to an age-old question with bass rigs. How exactly do you make your backline powerful, yet light in weight and easy to store or manoeuvre?

The PF350 amplifier head and PF115HE Flip-Top cabinet are part of the 'Portaflex range'. Ampeg's ethos is to take the vintage stylings of the original and iconic flip-top range (B-15 anyone?) and marry-up the vintage stylings with powerful amplification to create a portable and affordable range of kit.

In the Portaflex range are two amplifier heads, The PF350 and PF500 (350W and 500W - an uprated version with more functionality) two flip top cabinets, a 1x15 reviewed here and a 2x10 and finally two 'LF' ported cabinets (no flip top) 4x10 and 1x15.

Weighing in at 3.6Kg, the PF350 head is not the lightest of D Class amplifiers on the market, but is still incredibly light for its output power. There was one thing that I really like about this head straight away and it's something maybe a few other manufacturers have missed - the fact that our bass gear

In his quest for all things low down and lightweight, Colonel **Dan Veall** thought he had seen everything. And then came the Ampeg Portaflex duo...

needs to be able to withstand a beating on the road in pubs, clubs and wherever our bass takes us! The steel chassis, although adding to the total mass of the unit, is substantial and goes along with the hard wearing paint job. It looks like it will take some serious scrapes before even the paint gives way. It's one thing to try to make the lightest amp on the market, but there's a point where something, such as chassis integrity is compromised. Ampeg seem to recognise this with a beefy shell!

So that's the casing looked at, time to move on to the controls and configuration of the head. It really couldn't be any simpler and that's a good thing for the gigging musician. The most important features are right there

where we need them. The head features a solid state pre-amplifier for tone shaping, hooked up to the D Class power amplifier. A three band EQ providing cut and boost of the Bass, Middle and Treble frequencies is flanked either side by the Gain control on the left hand side for setting the optimal input level and the Master Volume on the right, for the output level. To the right hand side of the input socket there is a -15dB pad switch that attenuates the input level from say, an active bass with a high output that could 'clip' the input preamp into distorting which can be undesirable - unless that's what you are looking for of course! It's quite possible to add a bit of drive and bite by pushing the gain control up higher, though you may find it's able to create some ugly



Ampeg PF350 Bass Head

Ampeg PF115HE Cab



STAR RATING



STAR RATING



CHECK THE SPEC



[...>]

sounds from the pre-amplifier too if you overcook it some. Finally over on the right hand side of the front panel there is a limiter defeat switch and an LED to show you (when activated) that the limiter is kicking in. The limiter stops the power amplifier from overloading and prevents potential distortion when activated. If you are playing a loud enough gig, it's possible to 'ride' the limiter so it acts a bit like a valve amplifier starting to compress. Thankfully without the back-break of lugging an SVT 2 Pro around!

Next to the limiter button is an LED marked 'Fault'. The amplifier features a safety cut-out switch so, should the power amplifier overheat due to driving it too hard, inadequate air be circulating or if you are running too low a load in terms of speaker cabinets connected the amp will switch itself off rather than start to glow.

Topping off the features is a handy 3.5mm stereo line-in for connecting an MP3 player or other device to play along with. There's also a 3.5mm stereo earphone socket too, so you can play your bass along to stereo input material. It's these little things that set this amplifier apart from others! For silent rehearsal, Ampeg say that it is safe to remove the speaker lead and operate the head without a cabinet. This would be very good for using in a studio where you might not need to mic a cabinet but want to make use of the pre-amplifier and DI facilities.

Around the back of the amplifier it's a tidy affair. The left side features the usual IEC power socket input and On/Off power switch. Another nice addition is the ability to switch the amplifier from 240V to 110V input for use across the world. This amplifier fits in a big gig bag, so it's likely it'll travel



Ampeg Portaflex PF350 & PF115HE Review



easily, far and wide! In the centre of the rear panel a round grill protecting the cooling fan. Ampeg suggests making sure there is at least a 6" gap between the back of the amplifier and any possible obstruction to allow the fan to do its job properly. Next up, are two sockets for speaker outputs. I have to say I am a little surprised to see that whereas most companies are adopting the use of combination Neutrik's SpeakOn outputs, not so on the Ampeg. Personally, I'd like all speaker outputs to be SpeakOns on bass amplification. It stops people using instrument cables for speaker outputs instead of dedicated speaker cables, which is never a good idea! Instrument cables are not designed to be used for speaker outputs! Ok, rant over!

Over on the far right hand side, there is an XLR socket for the D.I. output but there's no earth lift function in this amplifier. Finally, you have a serial effects loop for external processing. You could also use the 'send' connection as a line out to another piece of gear. The master volume does not affect the level at this output. The 'return' socket can also be a clever way of bypassing the pre-amplifier and connecting direct to the 350W power amplifier, should you want to.

Ampeg Portaflex PF115HE 1x15" Flip-Top cabinet.

'Drawing from the classic design of Ampeg's legendary Portaflex cabinets, the PF-115HE combines vintage styling with the performance of a modern 450W cabinet featuring a Ceramic Eminence 15" speaker and tweeter.' says Ampeg website - and here's where things get a little interesting! Not only is

For that sort of user, this set up scores highly.

the cabinet an easy one-man-lift and comes with removable wheels (that are stored in a nice Ampeg bag inside the cabinet) but the vintage flip-top design of the original vintage B-15 flip-top has been revisited and it's brilliant!

The top of the cabinet is actually a lid and can be removed using the four clasps on the cabinet sides. A special mounting kit is provided so that either the PF350 head or its bigger brother the PF500 can be attached to the lid. The lid is then reattached to the cabinet. This in itself is a great idea, as the head certainly can't slide off, be pushed off, or worse still, sneak out of the gig tucked under somebody's arm! When the gig is done and it comes to packing up, the flip top design really shines. Undo the four catches, flip the lid over and the head, still connected to the lid stores inside the cabinet safely! Even with the larger PF500 head and cabinet in this 'combo' configuration, the total weight is still around 25Kg, which is still lighter than some bass cabinets alone.

The PF115HE is a sealed cabinet with a 450W 8 Ohm 15" speaker and tweeter. Don't expect earth shaking low end, but this cabinet will deliver a nice controlled and punchy bass sound to moderately high volumes for a single cabinet. This will be great for small club gigs, studio work and monitoring, where large foldback is available at bigger gigs. Sometimes it is not a good idea to have too much low end on stage. It

can make the sound 'mushy' and a cabinet like this paired with a second would be great for avoiding that.

Round the back of the cabinet are two jack sockets wired in parallel for input from an amplifier and for daisy chaining to another cabinet, for example a second PF115HE. There is also a three way switch for setting the level of the tweeter. Either On, Off or at a -6dB padded level for a reduced treble level.

A few reviews online have suggested that there's more than just a passing similarity with the tones you can get from the PF350/PF115HE combination and the original B-15 if you want, though it has to be said that with the 350W of the PF350, it's unlikely to break up at the same low volumes as the original B-15. Not necessarily a bad thing for the modern bass player!

I like this rig a lot. Bass gear takes up a lot of room and we always need ways of being able to store or move it, especially with rising travel costs. Some musicians (especially in the UK) are downsizing to smaller vehicles to save money. For that sort of user, this set up scores highly.



BREEDLOVE BJ350 CM4 SOLO FRETLESS AND BJ350 SME4 STUDIO FRETTED.

Just as **Dan Veall's** Doug Wimbish interview arrived, word reached us that the great man (that's Doug, not Dan!) was just about to take delivery of a Breedlove acoustic bass. How could we resist...?

This issue we're enjoying a bit of an 'unplugged' session, with the arrival of a pair of wonderful acoustic basses from Kim Breedlove and his team based in Bend, Oregon. The two fine examples come to us from the UK distributor GoTo Guitars supplied in fitted Breedlove hardcases - a very nice start, even before I got to grips with the instruments themselves!

Breedlove began in 1990, started by Larry Breedlove and his friend Steve Henderson, but today Kim Breedlove, brother of Larry, takes the helm. However, master luthier Kim is no newcomer to luthiery and has been building guitars, mandolins and ukuleles and other fine instruments himself since 1974.

Although the two instruments we have in for review look very similar (other than the obvious absence of frets on one of them!) There are subtle differences, as they are two different models from the BJ350 'Atlas' range. Their names, Studio and Solo, imply the purpose of each design as do the others in the range. The Atlas range also includes a 'Stage' model and a 'Retro' model. Breedlove describe the Retro model as 'designed to have balance and power' where the other three models in the range are 'braced for balance but focus on sustain and dynamics'. Also within the range along with the four string fretted and fretless options is a five string model.

First up the BJ350/SMe4 Atlas studio - a snappy little title for a cracking instrument. The technical specifications are in the usual place so let's delve closer at the build quality. Given the price point we are looking at a flawless construction. Generally speaking, it's easy to pick up on flaws as the camera pans over the work under our bright studio lights, but not this time! What a great pair of review instruments!

The Jumbo body shape was immediately comfortable and well balanced on my lap, with that lovely Sitka spruce top looking great under the aforementioned lights. I've recently become a bit of a fan of mahogany in basses, so it was lovely to see the neck and headstock of this instrument in nato mahogany and the back and sides similarly matched in sapele mahogany.

Construction-wise, both basses in the review feature Breedlove's JLD Bridge Truss system. This is a method of bracing that relieves the strain usually associated with string tension being exerted on the bridge, by moving such tension toward the bottom of the guitar. The guitar features less bracing across the width of the top of the body which allows it to resonate in a more pleasing way. 'Less boom', Breedlove says. Amongst the by-products of this construction technique is a more even string to string volume. That's a very worthy note for an acoustic bass. All semi-acoustic basses are locked in a battle of tone vs. physical size. To get the most out of an acoustic bass, the body should be more like the size of a double bass to be able to hold its own in a full acoustic band setting! Whatever technique is available to improve the chances of being heard, yet keeping the body size down to a more manageable stature is welcomed with open arms by players 'on the move'!

The neck I would say is of a medium sized carve. It isn't like a clubby slab P-bass neck, nor is it a skinny Jazz neck. It's in the middle somewhere, with a nice D shaped taper



[...>]



STAR RATING FOR BOTH ★★★★★

CHECK THE SPEC



Breedlove BJ350 CM4 Solo Fretless and BJ350 Sme4 Studio Fretted Review

making it feel like it has some substance but not being overbearing or fatiguing.

The Indian rosewood fretboard is expertly finished and seamlessly attached as if the neck is a single slab of wood. Great stuff!

Tonally the instrument is resonant with a lovely woody tone unplugged. The mahogany lends depth to the tone and I feel sure that the proven construction techniques that Breedlove uses certainly adds low end girth to the bass.

Moving over to the electronics, Breedlove has employed the talents of L.R.Baggs for both the piezo bridge pickup and pre-amp that is mounted on the top of the instrument in easy reach and view for the player. Both acoustics basses have similar units. The Sme4 features a three band EQ, Presence, reverse phase switch (to help alleviate feedback

through monitoring/amps etc) and a tuner. The settings allow for a wide range of tones that accentuate and never stifle the actual timbre of the instrument. This is a really nice touch and I have certainly played many basses where a stock preamp appears to have been thrown in with little thought for enhancing the inherent character or voice of the instrument.

Moving on to the second Breedlove bass in for review, we have the Atlas BJ350 CM4 Solo Fretless. Again from the Atlas BJ350 range, it shares the same outline and a lot of the same features.

Once again, it features a solid top, but this time it is a perfect slice of cedar married up to a sapele mahogany back and sides. The same wonderfully carved neck is again made from nato mahogany. The bass this time is coated in a semi-gloss finish (usually called

'Satin'), as against the gloss finish of the fretted Studio model. v Both finishes are spotless, not a blemish in sight. These really are well-made instruments!

The most striking difference between the two basses is what Breedlove refer to as a 'Monitor soundhole', an egg-shaped cutaway in the upper edge of the body. I've played an acoustic guitar before that had a similar design and was surprised at how great it sounded, having the soundhole, in effect, right in front of my ears. Acoustic instruments usually sound different to the player and audience, as the audience usually gets the better 'throw' of sound from the front of the guitar. Having a second soundhole appears to offer the best of both worlds! What a great idea. The perceived sound was warm and a lot fuller than the Atlas Studio in comparison acoustically.

Interestingly, the monitor soundhole has been found to be very useful for 'percussive style' players. Breedlove says that covering the soundholes individually radically changes the natural resonant pitch of the body by up to a 5th and thus interesting effects can be created acoustically. Breedlove also believes that the monitor soundhole connects the player to the subtleties of the instrument. I have to agree here. You can hear a great deal more of what the instrument is doing tonally.

Moving on to the preamp and pickup on the Atlas Solo – L.R.Baggs piezo unit and preamp once again. Musical and easy to use with an included tuner.

Both these two basses are brilliant and Breedlove boasts a great list of artists who are enjoying their guitars. Indeed, our interviewee in this issue, Doug Wimbish, is about to take delivery of a pair of these basses, I understand.

The price pitch for these two basses is premium but I believe they are still value for money. You are getting a lot of instrument for the price. I enjoyed my time with these greatly.



[...>]

THE QUIET ROOM

One of the greatest pleasures we've had in this first year of publishing Guitar Interactive has been the enthusiastic reception for our dedicated acoustic section - **The Quiet Room**.

We like to try different things in the Quiet Room and when word reached us that the noted vintage collector and all-round authority on guitars Paul Brett had been recruited by the Vintage guitar guys to design a brand new 12-string acoustic, but using vintage ideas, we couldn't wait to give one a try. As it turned out, Vintage produced both 6 and 12-strings versions, so we have both featured in this issue.

But the Vintage Paul Brett 12-string is a unique beast in a lot of ways - it's a 12-string

guitar that is made to be fingerpicked as well as strummed and there aren't many players around can handle that style. So we called our friend Lee Hodgson, a leading Country player and teacher, who has previously worked with our sister company Licklibrary. Lee more than rose to the challenge, as I'm sure you'll agree!

Also in the Quiet Room along with our continuing tuition contributions from Giorgio Serici and Maneli Jamal, we have reviews of the latest Tanglewood Sundance

in the company's gorgeous Open Pore finish, plus another look at one of Faith's beautiful electro-acoustics.

Faith and Tanglewood are particularly interesting brands, as both are among the smaller yet growing companies who are increasingly closing-in of the territory of some of the industry's longer established outfits, offering professional quality guitars at very affordable prices. They do it by unashamedly making guitars in the Far East but getting their design and quality

control done in the West. That's not new, in itself, but companies like these are getting frighteningly good at it! The result? Now is probably the best time there has ever been to buy a mid-price acoustic or electro-acoustic instrument, as the quality level has reached impressive levels and the value for money factor is sky high! It seems to me that in 20 or 30 years time, some of these instruments will be collector's models in their own right. Acoustic guitar shopping has never been more fun!

Gary Cooper - Editor

gary@iguitarmag.com

Vintage Paul Brett 12 and 6 String acoustics

Pro guitarist, noted collector and world authority on historic guitars, Paul Brett was called-in by Vintage Guitars to design them two brand new models. What they received must have exceeded their wildest expectations - modern guitars built like 1920's collector's items. But who did we know who could really put them through their paces? Step forward, **Lee Hodgson**.

Vintage Paul Brett VE8000PB-12 12 string

I first laid my hands on this fine instrument a few days before shooting the video review. I visited the studio and unpacked it from its deluxe padded gig bag - not one of those cheap, flimsy lightweight things but a really firm case of sorts with a robust yet smooth acting zipper that goes most of the way around it, plus it has a securely fastening flexible carry handle. My first impression was how clean and smart it looked and, at once, the matching sound hole detail and purfled binding immediately caught my eye!

The next thing I noticed was how "nicely out of tune" the guitar was! I'm not being funny here, I'm saying that, as you may know, there's not much point in tuning each course (string pair) exactly the same or as a 'justly tuned' octave (in the case of the harmonic interval of a Perfect Unison, it would, theoretically speaking, merely produce double the amplitude i.e. a louder sound).

But we don't buy 12-string guitars merely for their added loudness do we? No, we like how they create a natural chorusing effect, which is essentially created by a constantly varying slight pitch difference between two or more basically similar vibrations. I later discovered at the video shoot I that the guitar was just below A-440 as found, so I then tuned it to the norm and, not contradicting what I said a moment ago, I made each string pair sound pretty much in tune: I made sure that the lower string (i.e., the thicker string in some cases on the VE8000PB-12) was perfectly in-tune according to an electronic tuner, while I nudged the upper string of each course just ever so slightly flat - you might prefer to randomly tune the strings a little sharp or flat for a heightened chorus effect or let atmospheric conditions take their course over time.

Anyway, the next thing that happened in my casual pre-shoot check was that I was inspired to create a tune on the spot (which, with a bit of extra work at home, became the piece

that you hear me playing at the start of the video demo). Isn't that the greatest praise I can give, that this guitar made me instantly want to play?! At the pre-review stage I also discovered that, bearing in mind that Paul wanted the guitar to appeal to fingerpickers, the string spacing was quite comfortable; it's still 'compact' shall we say, but it's eminently fingerpickable! My formal review was not for a few days, yet I had already discovered what a fine guitar this was and, as already mentioned, I had been inspired to write a tune! All that remained was to turn up later that week and reel off all the boring facts like scale length etc. Well, not quite...

So, having tuned the guitar to concert pitch for the video shoot - well almost! - I had prepared a selection of picks with which to show off the VE8000PB-12's character. I wasn't being indulgent here, it's just that a thinner plectrum gives a more feathery sound, while a rigid pick allows for a much firmer sound - you can get some really evocative middle-Eastern type sounds if you pick single note lines or, as Andy Mackenzie did, try out some speedy Django-style runs, where the guitar will not hold you back



VE8000PB-12 12 string

VE8000PB six string



STAR RATING



STAR RATING



CHECK THE SPEC





Paul Brett 12 String Review

thanks to its comfortable playing action. Personally speaking, I liked the way my (somewhat countrified) style came out quite naturally when as I tended towards using hybrid picking, although I think I used a medium-heavy pick for the pseudo-fingerstyle moments. Then again, I was rewarded with a mellow yet shimmering sound when I refrained from using a pick at all and used my fingertips (mostly the fleshy area but of course using your nails would brighten up the sound if desired).

There's no escaping the fact that this is a very distinctive - special in fact - guitar. It's easy enough for brands (even some of the major names!) to go to a Far Eastern guitar factory and buy a thousand here or there of whatever they happen to be making that year, but JHS hasn't done that. It has commissioned one

of the most knowledgeable experts in the business to design instruments quite unlike the run of the mill acoustics you'll find today on every guitar shop's wall.

Asked what lay behind the design of the Vintage 12, he says: "It was inspired by my 1920's Weymann 12-string. That guitar has six strings passing through a fixed bridge and the other six went through a fixed tailpiece attached to the end block. This was obviously designed to stop the excessive pulling on the table with the ladder-braced construction. We re-designed this to a fixed bridge for modern day use.

"I wanted to also make a twelver that was easily playable by six string players - it's very adaptable: renowned jazzier Andy Mackenzie was even playing fast Django licks on it! Thomas Leeb thought it was in the \$7,000

dollar bracket, while Stefan Grossman and John Renbourn were very impressed too.

"It fits into my collector's philosophy of a working man's affordable instrument. For its size it punches well above its weight."

Do we agree? Of course we do! What more can I say that you won't find revealed on the video? Well, having a quality transducer allied to a dedicated preamp and having volume and tone controls, literally, at your fingertips (just inside the sound hole in fact - you simply swipe or roll your finger across the arc of the wheel...) is cause for rejoicing! OK, you'll hear the direct injected (DI) sound for most of the video demo but we mic'd it up with an AKG 451 towards the end... I hope you find the listening experience as enjoyable as my playing experience of the VE8000PB-12 was!

Vintage Paul Brett VE8000PB six string

As with the Vintage Brett 12-string, I first laid my hands on this instrument a few days before shooting the video review and, after unpacking it from its deluxe padded gig bag I felt inclined to play some



Blues! I'm not sure of the reason why, it just felt right and proper. Seriously, digging in rewarded me with a loud, firm sound: the volume really is quite remarkable! All this would be a problem if the action were too low but it isn't; it's just high enough to eliminate buzzing/fret-rattle but not so high as to be uncomfortable or unplayable. (I'm used to 11-58 strings on my main electric guitar, a Fret-King Corona 60 SP - Fret-King being a brand that, like Vintage, is distributed by JHS - which has a not-too-low action so the transition onto the VE8000PB felt quite natural to me.)

After a few minutes playing single note Blues licks and more powerful double stops, followed up by some aggressive Jimmy Reed-style boogie patterns, my country inclinations suddenly took over: I began trying out some Merle Travis-/Chet Atkins-style alternating bass patterns (Main St. Breakdown being my default starting point) and I found the guitar didn't hold me back at all. I also thought of trying out some sweep-picked arpeggios at 240bpm but then I remembered that I could only normally manage it at 235bpm, so I thought better of it and played some more Blues. Ah, that's better!

OK, as with the 12-string, I had started forming a valuable opinion before my scheduled video review and that's just the way I like it: it's not just about facts and figures is it? Nevertheless, the specifications make for riveting reading and I'm not being facetious here because knowing that the 12-string version has 12 frets to the body join while the 6-string under review here has 14 may matter to you.

So my initial impression was a good one, except for the fact that I found that the black box, which no doubt contained the bulk of electronics, was hanging loose inside the

guitar. I contacted Paul about this and he openly admitted that they'd discovered that this was a problem at the prototype stage (the review guitar is indeed an early production model) and he'd already contacted the factory and advised them to use a much stronger glue to keep the box in place. Paul went on to confirm that all retail products would benefit from this quality control measure. Impressive, eh?

It's interesting to note that this guitar might never have been had it not been for a twinkle in its parents' eyes... Well, what actually happened was that Paul had already designed and prototyped the 12-string reviewed hereabouts and Dennis Drumm, Managing Director of JHS, immediately thought upon seeing it that it'd be appropriate and desirable to have a matching six-string (you can buy the pair for less than you might imagine, but of course they each perform a different function although in an equally impressive way).

When it came to the day of the video review shoot I once again found myself wanting to play the Blues on this guitar - I may have been only a matter of miles from the Thames Delta in sunny Essex on a fine March morning but, spiritually speaking, I was somewhere on the Mississippi Delta, imagining myself to have been serenading someone else's wife and throwing this guitar over my shoulder as I ran from her unexpectedly returning husband who just happens to work at a chemical factory where poisonous fluids are manufactured... Seriously, I kept returning to the Blues whenever I picked up this guitar - and wanting to keep picking up a particular guitar is perhaps all we guitarists need to know, eh? But there's more...

I should like to mention in particular how smooth the frets are, which makes for a correspondingly smooth and pleasurable playing experience. You see, this isn't some rough and ready Blues box that you'd throw, caseless, in the back of a truck (although you might wish to if you yourself find yourself running from a jealous lover!); no, it's a fine quality instrument that nevertheless avoids coming across as too precious as to soil by brazenly strumming the thing from here to who knows where! I'm not being flippant here, this guitar really does beg you to thrash out a Blues on it but when you've had your release you can chill out with some introspective fingerpicking or some energetic country strumming, as I did, quite spontaneously I might add, to an extent in the video demo.

Wrapping up, I should reiterate how, as with the Brett 12-string, having a quality transducer allied to a dedicated preamp and having separate volume and tone controls, literally, at your fingertips is such a boon for the modern day player. To that end, you'll hear the direct injected (DI) sound for most of the video demo but we mic'd it up with an AKG 451 towards the end and I trust that the varying dynamics come across well enough - one of my favourite things about this instrument is its great dynamic range. Oh, and it being light and sturdy enough to throw over my shoulder when a speedy escape is necessitated...



Paul Brett 6 String Review

Faith Venus FVGH-HEX Concert cutaway electro-acoustic

Faith's acoustic and electro-acoustics have consistently impressed us. Faith is in the vanguard of the new wave of acoustic guitar makers, challenging the long-established brands by offering superb instruments at great prices. But as the top end of the Faith range starts to approach the lower end of the 'big name' brands, can it still keep its edge? **Rick Graham** sampled a hex pickup equipped Faith Venus and came away looking very thoughtful.

I can't help but be impressed when I see a good looking guitar and Faith's Venus certainly falls into that category. With its attractive high gloss lacquer finish and beautiful flamed maple binding, it's most definitely a head-turner. The wood of choice for the top, and in fact the top all of Faith's guitars, is solid Engelmann spruce, picked mainly for the crisp, clear tone that it is capable of producing, especially when paired with the right tonewoods for the back and sides. In this case, that wood is rosewood, which tends to give more natural power to both the low and high end.

That Faith should be going into such detail should come as no surprise. The brand is owned by one of the UK's longest established and most respected distributors and the company has retained Patrick James Eggle, one of the world's top guitar makers, to design and specify the range. Like the best of what our editor calls the 'new wave' of acoustic guitar brands, Faith isn't a cynical exercise whereby a distributor or big guitar

brand owner goes to a Chinese factory, buys whatever is on offer and has its logo put on the headstock, Faith designs the guitars itself and then looks for the best factories in which to have them made. When it is got right, the result can be a very impressive instrument at a bargain price.

Back to this Venus. The mahogany neck is attached to the body by way of Patrick Eggle's own bolt-on design and the fingerboard is a piece of Macassan figured ebony. I particularly like the addition of the mother of pearl 'F' at the 12th fret as I feel it is in keeping with the level of class that the guitar exudes. The tuners are Grover Rotomatic Gold.

Importantly, you have an instrument made entirely of solid woods here. While it's true that having a high quality solid top is the most important element in determining an acoustic's performance, solid backs and sides are well worth having too, if you can afford the extra cost, and the choice of woods used

here was exemplary. This really is a fine looking guitar and very well made!

A further addition to this guitar's already impressive specification comes in the form of the on-board Shadow Hex Stereo System pickup saddle and pre-amp. The high quality pre-amp features a variety of useful functions including three band EQ, rotary pan control, tuning system, phase button (for anti-feedback duties), low battery indicator and, perhaps a little puzzling, a hexaphonic system.

On the face of it, all a hex system does is deliver an individual signal per string. Fine - that means you can trim the individual signals to suit your needs - but there is a lot more to it than that, should you chose to delve deeper.

The way the Shadow system on this guitar works, with the 'Pan' control fully over to the left, the output of the guitar is normal: mono output is transmitted through a conventional mono guitar cable to your amp or DI box. However, with the 'Pan' Control fully turned to the right, the output of the guitar is operating in its Stereo hex capacity.

Now (and I'm quoting Shadow's own explanation here) "...the strings are



[...>]

iG STAR RATING ★★★★★

CHECK THE SPEC

separated across the stereo spectrum: the Low E is panned far left and the High E is panned far right with all other strings in relative positions across the spectrum. The stereo output goes through a stereo 'Y' cable which can be connected to two separate amplifiers, a stereo PA amplifier or 2 channels of a mixing desk etc."

Shadow adds: "This is ideal for widening the sound-field of your solo acoustic performances, and a revelation for those who like to experiment with sound-layering, looping and multi-tracking."

Clearly, this is a facility which will appeal to some and leave others stone cold. The good thing is that you have the option - if a Shadow hex system appeals, it's an option - if not, you can save money and buy a still fabulous Faith without it.

In a performance capacity the Venus is a very impressive instrument. I played it acoustically for some time before plugging it in and the first thing that struck me was the fullness of the tone. The high and low ends balanced beautifully well, never overpowering one another at any time. This proved to be the case regardless of whether I was bashing out open chords or playing more delicate fingerpicked passages. But plugging the Venus in was really impressive and that Shadow hex pre-amp showed that it was able to bring out the best of the guitar with no compromise whatsoever. The signal was always very clean, with no audible noise at all. Even though it is a very well balanced guitar, I did experiment with the individual string volume controls via the pre-amp and it gave even more scope to refine the sound according to my specific taste.

There's no doubt that it's great to have the ability to do that with some simple control changes.

Would we want to go further and use it for complex stereo set-ups for live performances? There was some debate about this. The traditionalists on the team were unsure but perhaps the Editor summed it up when he said "Whatever would the late John Martyn have done with one of these? Sooner or later, someone is going to take one of these systems and take the acoustic somewhere completely new. Imagine what you could do with MIDI or a complex effects set-up".

The old boy occasionally still shows signs of deep thought (*You're fired! Ed*).

The Venus FVGH-HEX is a very classy instrument. The build quality and attention to detail are top notch and the volume and tone reassuringly good. As for value for money, it all depends on what you want. If you can't see yourself ever taking advantage of that hex pickup system, then, clearly, this isn't the model to go for. And the choice is there in the Faith line-up. What you'll get then is an exquisitely made acoustic at a very good price. If, on the other hand, you are looking to expand your creativity, then there are few rivals to this extraordinary guitar. The choice is yours!

iG



Faith Venus FVGH-HEX Concert cutaway electro-acoustic Review



Tanglewood Sundance TW45 W OP E

Budget to mid-priced acoustics made using real tonewoods and solid hardware have never been better - or cheaper. As the market gets more competitive, Tanglewood's Sundance Open Pore series is designed to stand out thanks to plain, classical looks. But can Tanglewood stay ahead of the pack? **Tom Quayle** finds out.

It's a great time for acoustic players at the moment due to the vast array of quality instruments available at some amazing prices. The market can appear to be a little saturated though and it can be quite hard to know where to look amongst the array of acoustics out there. Tanglewood's 'Open Pore' series are designed to attract you thanks to their high quality construction and super-thin satin finish, said to allow the guitar to 'breathe' and resonate in the most natural way whilst retaining the protection required for those lovely tone woods. Tanglewood sent us a TW45 W OP E, part of the company's Sundance range, to review.

The TW45 W OP E features an A-grade solid cedar top, American black walnut back and sides and a two-piece mahogany neck with an Indonesian rosewood fretboard. The body shape is Tanglewood's 'Super Folk' shape and whilst it is on the larger side, it remains supremely comfortable for both short and extended playing periods. The design is complemented by maple binding, a lovely rosewood rosette, chrome Grover tuners and finished with a Fishman Presys

preamp. The PPS nut and saddle offer more comfortable playability and the discreet 2mm inlays look great without getting in the way of the design. The body and headstock are nicely in proportion and a deep cutaway allows easy access to the upper frets without spoiling the look of the body. Finally, a neck volute increases stability and is a staple feature of the Sundance series.

The minimal 'Open Pore' satin finish is pretty much undetectable and gives the woods a very natural, almost unfinished look that is very attractive and feels great in the hands. Of course the finish is there to protect the woods but it is thin enough to allow them to breathe and resonate in a natural way and seems to work very well in this sense offering a great balance between protection and resonance. You can imagine a finish such as this matched with the quality tone woods on offer can only improve with age, too.

Played acoustically, the TW45 has a very open voice with a well balanced low and high end. It's not quite as loud as the body shape might lead you to believe but sustain is superb. Playability straight out of the box

was very good with a comfortable action and string tension suitable for all manner of playing styles from light strumming to modern percussive styles and the guitar reacts well dynamically to everything you ask of it. The guitar is fun to play and at no point makes you work harder than you need to in order to get the best from it.

Plugged in, the Fishman Presys preamp offers a realistic acoustic tone without any harsh 'quacking' or brittleness and provides a very easy learning curve thanks to the simple controls and onboard tuner. Bass, Middle, Treble and Volume are present, with a phase switch to improve bass response at lower volume, or help notch out feedback at higher volumes. Given its simplicity, the preamp works well, offering a good degree of control over the tone and the phase switch does its job admirably without requiring a 'masters in sound



iG STAR RATING ★★★★★

CHECK THE SPEC

[...>]

engineering' to operate. The tuner is accurate and very easy to operate giving a very succinct preamp package that compliments the TW45 very well.

The main selling point of this guitar is of course its finish and Tanglewood offer the Sundance series in both Open Pore minimal satin finishes and more traditional natural satin finishes, so you can compare directly for yourself should you wish. I must admit I was very much drawn to the Open Pore finish and am a big fan of really 'feeling' the wood grain in my hands whilst I play. The added

warmth and resonance is very attractive but ultimately these are very personal decisions that individuals must make for themselves. What I can tell you is that the TW45 W O P E is a very good guitar at a very competitive price with very few downsides to speak of. One thing to bear in mind is the lack of a hard case but if you shop around a padded gig bag can be had with the deal. I urge you to check the Open Pore range out if you're after a budget to mid-price acoustic - I think you'll enjoy what's on offer!



Tanglewood Sundance TW45 W O P E Review



The All-New Washburn WD Acoustic Series

Introducing the WD Series from Washburn, an entirely new acoustic range offering unmatched choice and value. Choose from rich Mahogany (10 Series), Rosewood (20 Series), Tamo Ash (30 Series), Flame Maple (40 Series) or Koa (50 Series) bodies, with either solid Spruce or Cedar tops, in dreadnought, grand auditorium or mini jumbo body styles. All with beautifully appointed details such as a new headstock design, multi-ply bindings and Fishman® preamps in acoustic-electric versions.

From the WD10S series, which continues the legacy of the D10S's affordable playability and sound, to the embellishments that set the 40 and 50 Series apart from the pack, these guitars are truly the culmination of Washburn's 127-year legacy.

www.washburn.com/uk

Washburn
GUITARS

sound technology Distributed in the UK by Sound Technology Ltd | 01462 480000 | www.soundtech.co.uk | info@soundtech.co.uk



FIRST STEPS IN FINGERSTYLE

Hello there and welcome again to Guitar Interactive's Quiet Room!

How many times have we heard and used the cliché: "It's not about 'what' we say, but 'how' we say it!" This is very relevant in the concept I like to elucidate in this column, which proves this old cliché is true!

This concept or rather technique is called 'Cascade' or 'A Campanella', from Italian 'like a small bell', as for its legato, smooth qualities, is reminiscent of the sound of bells, and it consists of articulating the same sequence of notes in such a way that the outcome changes from a dry-punctuated one, to an airy-smooth one.

My first example shows the difference between a descending G major scale, played in the more common style, choosing adjacent notes often fretted on the same string, with the more legato sounding one resulting from fingering as described in the video example and the PDF.

Playing G and F# respectively on the 3rd fret of E and 7th fret of B, enables us to sustain the sound of the first note G, which overlaps the sound of the next note (F#). Similarly, while F# is still ringing we can pluck an open

string whose sound will overlap the sound of the previous note, and so on. In essence, with the 'a campanella' technique, the sound of two consecutive notes in a scale, arpeggio etc, overlap, creating a more fluid outcome. Furthermore, this fluidity is the reason why this technique is also called 'waterfall' or 'cascade'.

Its applications are widespread in a variety of genres, like Country music, Celtic, Flamenco and Classical guitar. Evidence suggests that this articulation style was commonly used in Early Music, for example on the baroque guitar with legato qualities that make the guitar sound a bit like a harp, or a piano played with the sustain pedal on.

Being able to use this type of articulation will add another colour to our palette of techniques, which can be used as we see fit and to add contrast to our playing.

This can indeed be used when playing solo guitar or, (forgive me for playing with words), in a guitar solo! In fact, many electric guitarists, or banjo players particularly in Country music, do use this technique to play passages with amazing dexterity. For example, the legendary Earl Scruggs, who recently sadly passed away.

[...>]



What makes this technique challenging, is the coordination skills required to combine a variety of picking hand patterns with the often-counter-intuitive fingerings, as demonstrated in the video.

In fact, at times a descending passage will require our left or right hand to go up and down in a seemingly unrelated manner. For example, playing G on the 1st string, F# on the 2nd and back to the 1st string to play an open E etc.

This is indeed unnatural at first, and as always, slow practice is the only way to gain good results. We definitely don't want to memorize inaccurate fingerings or picking hand permutations. Having said that, it's important to experiment with a

variety of fingering, as well as working on strengthening each right and left hand finger used, particularly the fretting hand little finger.

The second example shows how to apply this concept to a two octaves G major scale ascending and descending.

A good way of capitalizing on this freshly learned passage is to apply this major scale pattern in its relative minor key, namely E minor.

Let's now play the same E minor scale in the ascending form. To do this we should start with an open E followed by F#, with the index f. This note can be plucked or slurred (try both permutations). Next is G with the



middle finger or index, which can also be plucked or slurred.

Open A, B on the 7th of E, C on the 3rd of A, open D, E on the 7th of A, F# on the 4th of D, open G. A on the 7th of D, open B, C on the 5th of G, D on the 3rd of B, open E. F# on the 7th of B and G on the 3rd of E.

Next, we can use a variety of diatonic (within the key) or chromatic (outside the key) bass notes, to accompany any ascending and descending passage within this scale.

This is quite laborious at first, but eventually, once our muscle memory has digested this data, it will be quite straightforward and playing it with the various bass notes as shown in the video and as depicted in the PDF, will be quite satisfying.

For this lesson, I wrote a little study piece for you to practice this technique in a musical manner. Learn the melody part first and then the bass line independently. Next, memorise small chunks of it, ideally two notes at the time. Whether you will play this study piece on a steel-strung or a nylon-strung guitar, make sure that, both, the melody line as well as the bass line are as sustained as possible, for a really legato outcome.

Try to apply this concept to other guitaristic keys, such as C major, A major, E major, C# minor etc and as recommended in the previous columns, focus on accuracy and consistency of tone. Strategies to further develop include the use of the planting technique described in the previous columns, resting our fingers onto the chosen strings,

[...>]

and executing each stroke with a controlled and even pressure and with tonal and dynamic awareness. Each note we play should sound as full-bodied and as good as the previous one.

This will complete this lesson on 'Cascade' or 'Campanella' technique. Hopefully this will help generating more contrasting solos and making our performances more dynamically and texturally diverse.

I hope you will enjoy playing this study piece as well as developing this technique, and that your tone quality, attack, dynamic awareness etc continues to improve. I will be pleased to hear your feedback on my website or my Facebook page.

Till the next time, Good-bye! **iG**



USEFUL LINKS

www.giorgioserci.com Licklibrary Online Lessons

Inspiration requires belief™



We believe in our guitars so much, that every new Freshman now comes with a lifetime warranty.

Be Inspired...

www.freshmanguitars.co.uk

LEFT HAND/ RIGHT HAND

Guitar Interactive
is proud to
welcome back
Guitar Idol finalist,
percussive acoustic
virtuoso,
Maneli Jamal.

Welcome back to my Guitar Interactive column!

An important step to mastering some of the progressive acoustic guitar techniques is to apply them in compositions and also learning pieces that incorporate them. I personally never learned any songs by other artists to apply these techniques that way but in retrospect it would have made things easier. It was always a fascination of mine to express myself in whatever way possible. This approach has helped me to reach new levels with the guitar and to always push myself into greater understanding of the instrument. It is essential to have a similar philosophy on creating to make the listener feel what the composer feels. The listener trusts the composer to take them on a musical journey and back.

This example is the chorus of my song Cold Arrival, one of my first compositions that incorporated all these progressive acoustic guitar techniques. There are a lot of things going on with both hands, so it's necessary to practice this bar by bar. Once you have one bar down it is pretty much the same rhythm moved down two frets. The tricky part is doing hammer-ons / pull-offs with both hands which can get confusing but just remember to take it slow at first.

[...>]


We also have a pretty simple progression that's going on here. In example 2 we have a four bar chorus. More or less we have Em, D, C, D. So we can see how interesting it can sound in playing example 1 when we incorporate these techniques into it. With some conscious effort you'll get this to sound good in no time. Make sure to use a metronome to keep your beat, I always tap my foot with it as well, since in a live setting

I won't be having a metronome to save me. Keep experimenting and find your voice!

If you'd like to hear how I use these techniques in my own compositions you can always find me on [youtube.com/maneli](https://www.youtube.com/maneli) or [facebook.com/manelijamalmusic](https://www.facebook.com/manelijamalmusic).



Gi



Learn Percussive Acoustic with Maneli Jamal Lesson

